

# *The Daffodil Journal*

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AMERICAN DAFFODIL SOCIETY, INC.

# The Daffodil Journal

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Articles and photographs (glossy finish) on daffodil culture and related subjects are invited from members of the Society. Manuscripts should be typewritten double-spaced, and all material should be addressed to the Editor.

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## SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

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### THE COVER PHOTO

is a Creag Dubh, Gold Ribbon winner at the ADS Convention in King of Prussia. Bred by John Lea, it was exhibited by Helen Haskell of Darien, Connecticut. (Gripshover photo.)

## 1985 SHOW REPORT

MRS. HERMAN L. MCKENZIE, *Jackson, Mississippi*

"It was an amazingly good show considering the weather conditions we had."

That's a fitting epitaph for almost any daffodil show in this or any other season. It was said about the Chambersburg show by Mary Craig, but it fit a great many other situations in a 1985 season that was all too often hot, dry, and late.

Early in the season, the Central Mississippi Daffodil Society show in Clinton had to be postponed one week for lack of blooms, and for the first time in its short history, the Gold Ribbon was won by something other than a cyclamineus hybrid. In Atlanta the next weekend, Ralph Bullard exclaimed, "Thank goodness for good Division 1 and 2, with their yellows and yellow-reds, for in this hot, dry, late year, we had almost no 4 s, 8 s, 9 s or 11 s."

The 1985 season witnessed thirty-five sanctioned ADS shows, down from last season's record number of 40. Two late-season shows were cancelled because of the weather, in Cleveland, with the succinct, "No bloom," and at Akron, where Ruth Hardesty reported, "Weather forced even our late bloomers early."

With 23,801 blooms shown in 11,270 exhibits across the country, they were fewer in number than in 1984, but with a higher proportion of blooms per exhibit, indicating, as H. deShields Henley noted at the magnificent Tidewater Society show, "More and more exhibitors are entering the collection classes."

The Tidewater show, at Hampton, was by far the largest show in 1985, with 1788 blooms exhibited the first weekend in April. Five other ADS shows topped the 1000-bloom level, including the late-season Greenwich show with 1094, Hernando's early-season event with 1085, the national convention show at King of Prussia with 1066, Washington's 1024-bloom show triumphing over heat and weeks of drought, and the Gloucester show with 1004 daffodils.

Show chairmen are usually worriers, and often they have good reason to worry. Mrs. Verne Trueblood commented that the quality of the flowers at the Scottsburg show was "hindered by tornado winds plus seven inches of rain in 24 hours."

But the resilience of daffodils and daffodil exhibitors triumphs over weather and worry alike. Mrs. Chester M. Snyder, in Princess Anne, explained, "Due to the early date for our show, our great worry was whether we would have enough blooms to exhibit. However, the weather cooperated, producing perfectly beautiful and abundant blooms that resulted in the largest show we have ever held."

Triumph over adversity can even become a conversation piece, as Anne Donnell Smith noted about the Baltimore show, "The greatest number of comments were about how great the individual flowers looked after 25 degrees two weeks before show time and 92 degrees just two days before. Our hostesses were deluged with questions about holding flowers for any length of time."

On the West Coast, less plagued this year than the East by unseasonable heat and drying winds, Mary Lou Van Deventer in Fortuna praised "the number and quality of the blooms, all outstanding this year. There was excellent color in the red and orange cups, and even the pinks were better than usual." And even a late season has its good side, as Mary Craig pointed out about the Chambersburg show, "We saw and enjoyed more late season flowers, the poeticus hybrids, and the Division 3 flowers."

So, weather do your worst—we'll still have daffodils to show and share and enjoy!

## THE QUINN MEDAL

Mrs. Roger Redding at Hernando, Sandra Solomon at the Tidewater show, and George K. Brown in Washington were winners of the Quinn Medal with their superb collections of twenty-four cultivars from no less than five divisions, with each stem scoring at least 90. This medal is named for Carey E. Quinn. Judge Quinn, of Washington, D.C., was one of the founders of the American Daffodil Society.



Mrs. Redding's Quinn winner included flowers from eight divisions, focusing upon such lovely small flowers as Stray, Stint, Quail, Tuesday's Child, Joybell, Mockingbird, and a bloom of Erlicheer which had reposed in her kitchen window for days, and was a last-minute addition to the collection. It also won the Gold Ribbon in the Hernando show.

In Sandra Solomon's Quinn collection were elegant flowers such as Great Expectations, Golden Aura, Starmount, Pitchroy, Cairn Toul, Lavalier, and Crenelet.

Brilliant color was a feature of George K. Brown's collection which won at the Washington show, as he included Pink Ice, Shining Light, Orange Sherbet, Limerick, Golden Grandeur, and Gull.

The Gold Quinn Medal, which is presented only at national convention shows, was awarded to Mrs. John T. Haskell in King of Prussia. Among her flowers of superb elegance and substance were Creag Dubh, the Gold Ribbon winner; Homestead; Golden Joy; Pol Dornie; Gin and Lime; Achduart; Loch Hope; and Broomhill. Even her back-up collection in the staging room was of such quality that one sight of it splintered half a dozen would-be-Gold Quinn entrants into Green and Irish and English award contenders.



Helen Haskell's medal-winning Quinn collection included (top, L to R) Glenfarclas, Northern Sceptre, Golden Joy, Homestead, Achduart, and Badenloch; (second row) Gull, Gin & Lime, Pol Dornie, Hambledon, Balvenie, Loch Hope; (third row) Creag Dubh, Duncan 240, Crater, Broomhill, Loch Maberry, Chelan; (front) Rapture, Bittern, Dove Wings, Foundling, Jovial, and Lavalier.

The Quinn Ribbon is presented to successful exhibitors who have previously won a silver Quinn Medal. In the 1985 season, nine ADS members were awarded Quinn Ribbons in a dozen shows.

Handy Hatfield garnered a trio of Quinn Ribbons in Ohio shows, including Pannill's 2 W-W Homestead in all three, at Dayton, in Chillicothe, and at Columbus. Starmount, Indian Maid, and Lavender Lass appeared in two of the winning groups. Handy blended small daffodils and larger blooms well in all three entries, setting off such beauties as Indian Maid, Lapwing, New Penny, Sputnik, Elwing, Intrigue, Eland, Saberwing, and Akepa against the larger blossoms of daffodils such as Amber Castle, Creag Dubh, Celtic Gold, Safari, Golden Ranger, Inverpolly, Monksilver, and Gull.

Donald Sauvain won Quinn Ribbons both in Scottsburg, where he focused upon self-yellows such as Golden Aura, Ormeau, Lemon Drops, and Bobwhite; and in Louisville, where he contrasted his favorite Division 7s such as Pipit, Stratosphere, Dainty Miss, Canary, and Wellworth, with the brilliant long cups like Zeus, Loch Naver, and Hotspur.

At the season-opener in Corona del Mar, Jay Pengra's Quinn Ribbon group set tazettas such as Avalanche, Grand Monarque and a pair of Harry Tuggle Division 8 seedlings against the red cups of Shining Light, Loch Hope, Moneymore, and City Lights. Also on the West Coast, Robert Spotts's Quinn Ribbon winner at Fortuna featured Starmount, Rio Rouge, Amber Castle, Misty Glen, Ivy League, and Golden Aura; while Bill Roesse took the Quinn Ribbon at Descanso Gardens with an impressive array of his own seedlings.

Ted Snazelle says the red cups are his favorites, and he proved it with his Quinn Ribbon winner at Clinton, with seventeen from Division 2, mostly with red or orange cups, brilliant blossoms such as Armley Wood Falstaff, Vulcan, Loch Stac, Irish Light, Shining Light, Ceylon, Loch Owskeich, Loch Hope, and Glenfarclas. Sally Stanford's Quinn Ribbon winner in Memphis was a collection of substance and elegance, featuring Golden Joy, Amber Castle, Ben Hee, Golden Aura, Suede, Queenscourt, Canisp, Kimmeridge, and White Caps.

An audacious juxtaposition of pinks contrasted with red cups won a Quinn Ribbon for Beverly Barbour in Nashville, as she set Dailmanach, Saucy, Kildavin, Rose Royale and Tullycore against Avenger, Estremadura, Glenwherry, Sabine Hay, Actaea, Capisco, and Smyrna.

In the last Quinn Ribbon of the 1985 season, Richard Ezell, who had staged an impressive entry in the Gold Quinn Class at the national convention just four days earlier, won in Chambersburg with such beautiful small daffodils as Foundling, Indian Maid, Sea Green, Pipit, Bunting, and Arish Mell, contrasted with the larger beauty of Ireland's Eye, Hambledon, Quasar, and Panache.

## THE WATROUS MEDAL

Mrs. J.C. Dawson, in Conway; Frank Yazenski, at the Tidewater show; and Mrs. David Gill in Indianapolis were 1985 winners of the Watrous Medal for a collection of twelve miniature daffodils from at least three divisions. The award is named for Roberta Watrous of Washington, D.C., who herself won the the John and Betty Larus Trophy at the 1985 national convention show for a trio of her own miniature seedlings.

Mrs. Dawson included Xit, Yellow Xit, Kibitzer, Pencrebar, and Fairy Chimes in her medal-winning dozen, while Yazenski's selections included Pixie's Sister, Segovia, Hawera, Jumblye, Sundial, Pango, Mite, and, almost of course, Xit. Mrs. Gill blended four species miniatures with Snipe, Segovia, and Xit.

Dave Karnstedt won the Gold Watrous Medal, awarded only at a national convention show, with a dozen that included Chit Chat, Demure, Rikki, and Pixie's Sister, plus four species miniatures.

Mrs. James Liggett won Watrous Ribbons, given to former winners of the medal, at a pair of Ohio shows, using twenty-three different miniature daffodils in the two collections. Only Yellow Xit got to go to both Chillicothe and Columbus with Naomi.

An exquisite set of twelve miniatures won the Watrous Ribbon for Mrs. Goethe Link in Scottsburg, including Hummingbird, Picoblanco, Snipe, Xit, four species, and one of her own seedlings, a 6 Y-Y (Xit  $\times$  *N. cyclamineus*.)



Dave Karnstedt's Gold Medal-winning Watrous collection included (back) Demure, Hawera, Clare, Segovia, Rikki, Pango; (front) Chit Chat, *N. triandrus pulchellus*, *bulbocodium*, *N. t. albus*, Pixie's Sister, and *N. t. concolor*.





Larus Trophy Winner  
Watrous 611-2



Amber Castle

## THE BRONZE RIBBON

All of the nine ADS regions sponsored a regional show this season, with the Northeast Region also hosting the national convention show.

But with nine chances, only three winners of the Bronze Ribbon emerged. Beverly Barbour at the Southeast Regional Show in Atlanta, Ted Snazelle at the Southern Regional in Hernando, and Mrs. W.R. Mackinney at the Northeast Regional Show in Summit, New Jersey, were awarded the Bronze Ribbon, for a regional show collection of twelve cultivars, three stems each, all of blue-ribbon quality.

Beverly's elegant three dozen in Atlanta included threesomes of Golden Vale, New Penny, Golden Chord, Firestorm, Rich Reward, and El Camino. Ted Snazelle, always noted for growing good doubles, outdid himself by producing, in the heat of Central Mississippi, magnificent trios of Odyssey, Tournament, Tahiti, and Gay Challenger, coordinated with the brilliant colors of Alamo, Mahmoud, and Shining Light.

In Mrs. Mackinney's winning entry at Summit, my jonquil-loving heart was delighted at seeing Trevithian right up there in such elegant company as Amber Castle, Cairngorm, Rainbow, Pasteline, Bluebird, Torridon, and Rameses.



## THE THROCKMORTON RIBBON

It seems that everyone likes to make a Throckmorton Ribbon entry. In the thirty-two shows which offered it, sixteen successful entrants won a toned ribbon appropriately named for Dr. Tom Throckmorton, inventor of the Data Bank and toned daffodils. This season, no exhibitor won this award twice.

The creative possibilities inherent in a Throckmorton entry are limited only by the exhibitor's imaginative use of whatever his or her garden grows best and most generously. The requirements are basic and simple, almost limitless and endlessly intriguing. The Throckmorton is awarded to a collection of fifteen cultivars and/or species, from fifteen different RHS classifications, all identified and color coded, the only ADS award for which color coding is absolutely mandatory everywhere.

Peggy Macneale's Throckmorton winner in Dayton was impressive, including Big John, Copperfield, Strathkanaird, Peacock, Golden Wings, Trena, and Starmount. Mr. and Mrs. Richard Frank's winner in Memphis included Amber Castle, the most talked-about flower in that show, Golden Sovereign, Golden Amber, Moneymore, Park Springs, Willet, and Pet Finch. Mr. and Mrs. M.S. Krause, in Gloucester, won with a staging of a wide variety of divisions and cup colors, all with white perianths.

Delia Bankhead, at the Washington show, paired elegant small flowers such as Elizabeth Ann, Intrigue, Indian Maid, and Ice Wings, with beautifully-colored larger blooms of Fragrant Rose, Park Springs, Scarlet Thread, and Rhine Wine. For Nancy Gill, in Chillicothe, the pinks of Foundling, Salome, Tangent, and Precedent were striking against the whites of Gull and Mountain Dew. Mrs. Hubert Bourne's magnificent winner in Columbus staged Golden Ranger, Silver Surf, Armley Wood, Arndilly, Achnasheen, Silver Blaze, and Dove.



GRIPSHOVER

Winning Throckmorton Collection in Walnut Creek included (top) White Star, Duncan X74/5A, Rockall, Arriba, Duncan 606; (center) Bee Mabley, Chiloquin, Salmon Spray, Avenger, Rainbow; (bottom) Tristram, Bender 67/1, Achduart, Duncan X76/39, Ballygarvey.

Other Throckmorton Ribbon winners in 1985 shows were Robert Spotts, Corona del Mar; Ted Snazelle, Clinton; Mary Lou Gripshover, Walnut Creek; David Cook, Atlanta; Mrs. George F. Parsons, Princess Anne; Mrs. Harold Stanford, Nashville; Mrs. Walter Vonnegut, Indianapolis; Mrs. W.R. Mackinney, Summit; Anne Donnell Smith, Baltimore; and Marie Hartman, whose winner in Chambersburg included such graceful small blooms as Poet's Way, Eland, Arish Mell, Stratopshire, and Bell Song.

## THE GOLD AND THE WHITE RIBBONS

Five cultivars won either the Gold Ribbon, denoting the best standard daffodil in the show, and/or the White Ribbon, given to the best three-stem entry of a standard daffodil, in more than one show.

Chiloquin took both the Gold and the White at Chapel Hill, and the White in Washington. Canisp was awarded White Ribbons both in Conway and in Onancock. Ocean Breeze was a Midwest winner, taking both honors at Scottsburg and adding the White Ribbon in Dayton. Gull won Golds both in Louisville and Washington; and Angel was the Gold winner in Roseville and in South Bend, both at season's end. Amber Castle, a top favorite especially in the South this year, won both Gold and White in Memphis. Of this group, only Gull is a repeater from last year's roster of ten Gold and White winners.

A sextet of exhibitors won top honors in two or more shows in the 1985 season. Mrs. Goethe Link won both Gold and White Ribbons in Scottsburg and Dayton, and added the Gold at Indianapolis.

GRIPSHOVER



TARRY

Left, Chiloquin; right Canisp, both top winners in several shows.

Beverly Barbour won a pair of White Ribbons, in Atlanta and at Nashville; Bill Pannill took both Gold and White at the Tidewater Show in Hampton, plus the White Ribbon at Gloucester. Mrs. N.T. Whittington, Jr., was the winner of Gold Ribbons in both Edgewater and Princess Anne. Handy Hatfield took the White Ribbon at Chillicothe and both Gold and White in Columbus. Mrs. John T. Haskell, Jr., won Gold at the national show at King of Prussia and added both the Gold and White Ribbons at the Greenwich show.

In Sheffield, England, the White Ribbon went to Silken Sails, exhibited by Jan Dalton who commented, "How very appropriate that it should have been an American-raised cultivar."

Winners are listed with the name and place of the show, the sponsoring organization, the number of blooms and exhibits entered, and the day on which the show was held.

G = Gold Ribbon; W = White Ribbon:

SHOW	CULTIVAR	EXHIBITOR
Southern California Daffodil Society, Corona del Mar; 461/239; 3-9	Cantatrice 1 W-W    G Beryl 6 Y-O    W	Marilynn Howe Susan Ridgeway
Southwest Regional, Texas Daffodil Society, Dallas; 651/329; 3-14	Borrobol 2 W-R    G Loch Stac 2 Y-R    W	Rodney Armstrong Rodney Armstrong
Mississippi State, Central Miss. Daffodil Society, Clinton; 460/242; 3-16	Golden Amber 2 Y-O    G Viking 1 Y-Y    W	Mary Margaret Manning Ted Snazelle
Northern California Daffodil Society, Walnut Creek; 580/291; 3-16	Miss Primm 1 Y-Y    G Tahiti 4 Y-R    W	Bill Roese Jan Moyers
Southeast Regional, Georgia Daffodil Society Atlanta; 980/498; 3-22	Resplendent 2 Y-R    G Firestorm 2 Y-R    W	Sally Stanford Beverly Barbour
Southern California Daffodil Society, Descanso Gardens; 851/277; 3-24	Roese sdlg. #R223 (Cam- elot × Richardson # 522) 2 Y-Y    G Precedent 2 W-YPP    W	Bill Roese  Polly Anderson
Pacific Regional, Fortuna, California; 720/442; 3-23	Heart's Desire 4 W-Y    G Backchat 6 Y-Y    W	Jack Romine Robert Spotts
Arkansas State, Arkansas Daffodil Society, Conway; 814/407; 3-23	Ivy League 1 W-Y    G Canisp 2 W-W    W	Mrs. William B. Mayes Mrs. Thomas Bentley

BOURNE



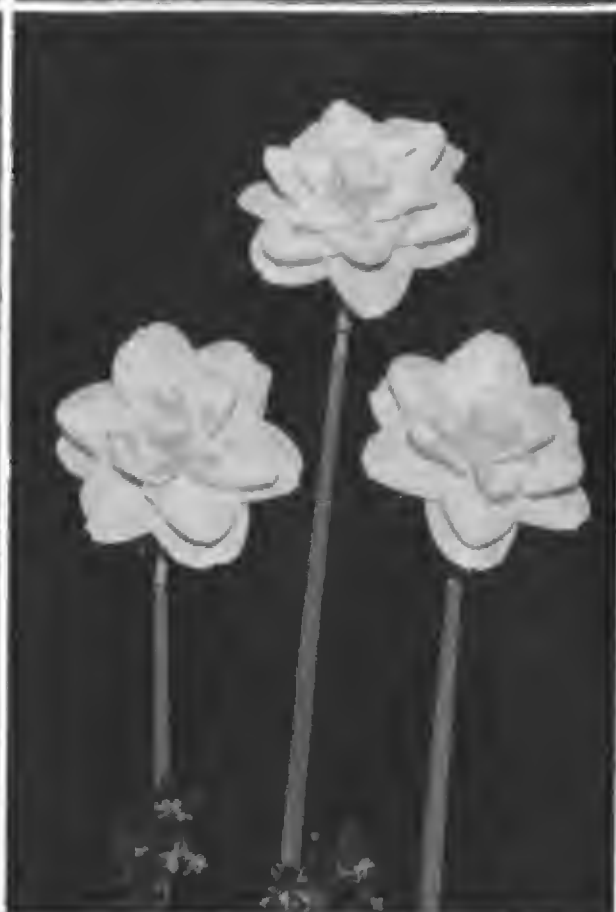
KNERIM



GRIPSHOVER



GRIPSHOVER



Top left, Gull; right, Angel, top winners in several shows; bottom left, Rockall, White Ribbon winner in King of Prussia for Betty Krahmer, and right, Tahiti, which won the White Ribbon for Jan Moyers in Walnut Creek.



Somerset County Garden Club, Princess Anne, Maryland; 674/349; 3-30	Alliance 6 Y-Y G Grand Monarque 8 W-Y W	Mrs. N.T. Whittington, Jr. Mrs. George C. Coulbourn
Garden Council and North Carolina Botanical Garden, Chapel Hill; 679/439; 3-30	Chiloquin 1 Y-W G Chiloquin 1 Y-W W	Flora Archer Flora Archer
Southern Regional, Garden Study Club, Hernando, Mississippi; 1085/576; 3-30	Erlicheer 4 W-W G Ben Hee 2 W-W W	Mrs. Roger Redding Dr. and Mrs. Wynant Dean
Mid-South Daffodil Society and Merry Weeders Garden Club Memphis, Tennessee; 527/193; 3-30	Amber Castle 2 Y-WPP G Amber Castle 2 Y-WPP W	Mr. and Mrs. Richard Frank Mr. and Mrs. Richard Frank
Garden Club of the Eastern Shore, Onancock, Virginia; 220/121; 4-2	Canisp 2 W-W G	Mrs. George F. Parsons
Tidewater Daffodil Society, Hampton, Virginia; 1788/649; 4-6	Pannill sdlg. #72/14 2 W-W G White Label 1 W-W W	Bill Pannill Bill Pannill
Middle Tennessee Daffodil Society, Nashville 787/351; 4-6	Achduart 3 Y-R G Phantom 11 W-P W	Leslie Anderson Mrs. Jon Barbour
Indiana Daffodil Growers South, Scottsburg; 450/339; 4-12	Ocean Breeze 6 W-W G Ocean Breeze 6 W-W W	Mrs. Goethe Link Mrs. Goethe Link
Garden Club of Gloucester, Virginia; 1004/484; 4-13	Loch Broom 3 W-ORR G Pannill sdlg. #681-D (Interim x Just So) W	Donald King Bill Pannill
Southwestern Ohio Daffodil Society, Dayton; 904/494; 4-13	Drumnabreeze 2 Y-WWY G Ocean Breeze 6 W-W W	Mrs. Goethe Link Mrs. Goethe Link
London Town Public House and Garden Show, Edgewater, Maryland; 573/125; 4-13	Foundling 6 W-P G Broomhill 2 W-W W	Mrs. N.T. Whittington, Jr. Joan M. George
Adena Daffodil Society, Chillicothe, Ohio; 503/370; 4-16	Hambledon 2 Y-WWO G Daydream 2 Y-W W	Leone Low Handy Hatfield
Kentucky State Show, Kentucky Daffodil Society, Louisville; 552/260; 4-16	Gull 2 W-GWW G Canary 7 YW-W W	Libby Frey Donald Sauvain

Indiana Daffodil Society, Indianapolis; 705/351; 4-18	Link sdlg. #16-75 (Glenside × Tangent) 2 W-YP G Green Linnett W-GGO W 3	Mrs. Goethe Link  Mrs. Verne Trueblood
Upperville, Virginia, Garden Club; 412/243; 4-18	Stint 5 Y-Y G Alicante 2 W-O W	Mrs. William Tayloe Mrs. George Benton
Northeast Regional, New Jersey Daffodil Society, Summit; 725/398; 4-18	Fiji 4 Y-Y G Hotspur 2 W-R W	Mrs. Marvin Andersen Mrs. W.R. Mackinney
Mid-Atlantic Regional Washington Daffodil Society, Washington, D.C.; 1024/434; 4-20	Gull 2 W-GWW G Chiloquin 1 Y-W W	George K. Brown Dr. C.C. Maher
Midwest Regional, Central Ohio Daffodil Society, Columbus; 967/392; 4-20	Inverpolly 2 W-W G Ashmore 2 W-W W	Handy Hatfield Handy Hatfield
Maryland Daffodil Society Baltimore; 756/418; 4-24	Cool Crystal W-GWW G 3 Golden Aura 2 Y-Y W	Anne Donnell Smith  Mrs. Frederick J. Viele
National Convention Show, Northeast Region, King of Prussia, Penn.; 1066/385; 4-25	Creag Dubh 2 O-R G Rockall 3 W-R W	Mrs. John T. Haskell Mrs. Johannes R. Krahmer
Sheffield, England 4-28	Silken Sails W-WWY W 3	Jan Dalton
Nantucket Garden Club, Nantucket, Mass.; 288; 4-29	Bunclody 2 Y-R G -not listed- W	L.D. Watrous Mrs. Edward Williams
New England Regional; Greenwich, Connecticut; 1094/487; 4-30	Ulster Bank YO-ORR G 3 Akepa 5 W-P W	Mrs. John T. Haskell  Mrs. John T. Haskell
Chambersburg Garden Club, Chambersburg, Penn.; 302/128; 4-30	Bender sdlg. #80/74 (Milan × Cantabile) G Eland 7 W-W W	Dr. William A. Bender  Alma Bender
Kingwood Daffodil Society, Mansfield, Ohio; 88/76; 5-4	<i>N. poeticus recurvus</i> 10 W-YYR G <i>N. poeticus recurvus</i> 10 W-YYR W	Charles Applegate  Charles Applegate

Central Regional,  
Daffodil Society of  
Minnesota, Roseville;  
154/116; 5-5

Angel 3 W-GWW G  
Merlin 3 W-YYR W

Gene Wiley  
Mike Heger

Northern Indiana Daffodil  
Society Show, South  
Bend; 277/161; 5-7

Angel 3 W-GWW G  
*N. tazetta ochroleucus*  
10 W-Y W

John Reed  
Dave Karnstedt

Northern New England  
Daffodil Society,  
Dublin, New Hampshire;  
590/412; 5-10

Eminent 3 W-GYY G  
Castlehill 3 W-YYR W

Mr. and Mrs. Wellington  
Wells, Jr.  
Mrs. Richard Turner

## THE GREEN RIBBON

Mrs. David Gill, at the Dayton and the Columbus shows, and Mrs. Goethe Link, in Scottsburg and in Louisville, won the Green Ribbon for a collection of twelve stems of different cultivars from at least four divisions in two ADS shows. Thirteen other exhibitors won a Green Ribbon in 1985.

Nancy Gill's Columbus entry made a lovely picture, a dozen daffodils with white perianths, including Bluebird, Lavender Lass, Gull, Starmount, Broomhill, Panache, and Newport. In Dayton she included a host of long cups and four cyclamineus hybrids, Andalusia, Greenlet, Roger, and Dove Wings.



Bill Roese won the Green Ribbon at Walnut Creek with a collection of his own seedlings.

Mrs. Link's Scottsburg winner included Silver Convention, Golden Aura, Gypsy, Suede, and Lavlier; while in Louisville she staged Gold Convention, Silent Grace, Red Fox, Safari, and one of her own 1979 introductions, Roberta Watrous, a 7 W-GYP.

Joseph Stettinius's Chapel Hill Green Ribbon was lovely, featuring Swallow, Wakefield, Grand Prospect, Amber Castle, Perimeter, Descanso, and Loch Stac. Mrs. George F. Parson, in Onancock, had a colorful winner, choosing Lipstick, Yamhill, Jolly Roger, and Swallow.

Ruth Pardue's Green Ribbon winner in Chillicothe was elegant, including Homestead, Gull, Amber Castle, Crystal Blanc, Rainbow, Rival, Trena, and Indian Maid.

Other Green Ribbon winners in this season's shows were Gerard Wayne, Corona del Mar; Mr. and Mrs. Herman L. McKenzie, Clinton; Bill Roese in Walnut Creek with his own seedlings; Mrs. Harold Stanford, Atlanta; Marilyn Howe, Descanso Gardens; Mr. and Mrs. R. C. Butler, Conway; Mrs. R. B. Cartwright, Memphis; Mrs. Raymond Lewis, Gloucester; Mrs. Walter Vonnegut, Indianapolis; and Alma Bender, Summit.

## THE RED-WHITE-AND-BLUE RIBBON

This patriotic ADS Ribbon was awarded in twenty-four of this season's shows to a collection of five daffodils bred by American hybridizers. As always, the Oregon influence predominated, with Grant Mitsch and Murray Evans cultivars featured in nearly every collection. Other hybridizers whose creations found their way to the show table in this class in 1985 were Kanouse, Throckmorton, Powell, Watrous, Gripshover, Fowlds, Pannill, C.R. Phillips, and Link.

Five winning collections featured the exhibitor's own seedlings. Sid Dubose, in Walnut Creek, won with five long cups with white perianths, including three different cultivars from an Easter Moon  $\times$  (Broughshane  $\times$  Coho) cross. Otis Etheredge, in Atlanta, and John Tarver at the Tidewater show, also won with five home-grown beauties.

Mrs. Merton S. Yerger won the Red-White-and-Blue in Onancock with two of her 1985 registrations, Sweet Surprise and Secret Circle, plus Powell's Catawba, Watrous #644-2, and Gripshover #69-38.

At the national convention show in King of Prussia, Mrs. Johannes Krahmer's winning entry included Old Satin, Copperfield, Wakefield, Lyles, and Cool Crystal. Handy Hatfield staged an impressive quintet of Limpkin, Moonflight, Cherry Bounce, Chiloquin, and Akepa in Columbus. Handy was the only triple winner in this class, adding Red-White-and-Blue Ribbons also in Dayton and in Chillicothe. Robert Spotts was a double winner, in Corona del Mar and in Fortuna.

Mrs. Kelly Shryoc's early-season Red-White-and-Blue at Dallas included Descanso, Cordial, Autumn Gold, Eclat, and Coral Light. Joseph Stettinius in Chapel Hill chose Classic, Descanso, Moonshot, Wakefield, and Yamhill; Mr. and Mrs. Richard Frank's winner in Memphis included Chapeau, Gold Coin, Harmony Bells, Honeybird, and Itzim. Mrs. George





Sid DuBose won the R-W-B Ribbon with five of his seedlings in Walnut Creek.

D. Watrous, Jr., in Washington, selected Bell Song, Chiloquin, Step Forward, Phebe, and Ruth Haller. Anne Donnell Smith, in Baltimore, staged Silver Thaw, Affable, Cool Crystal, Festivity, and Centreville.

Overseas, Don Barnes continued his string of successes and won the R-W-B Ribbon with Cool Crystal, Grebe, Lapine, Pure Joy, and Honeybird at the Sheffield Chrysanthemum Society's Daffodil Show; while in Northern Ireland Brian Duncan proved to be the winner with Old Satin, Resplendent, Silver Bells, El Camino, and Eland at the Championship of Ireland Show.

Other Red-White-and-Blue winners in 1985 included Susan Ridgeway, Descanso; Mrs. Bert Pouncey, Conway; Mrs. N.T. Whittington, Jr., Princess Anne; Mrs. Thomas Dunn, Hernando; Mrs. David Frey, Scottsburg; Mrs. Walter Vonnegut, Indianapolis; Frank Yazenski, Upperville; and Mrs. Bassett Winmill in Summit.

### THE MAROON RIBBON

This ADS award, given to a collection of five different reverse bicolor daffodils, was awarded in eighteen of the thirty-five 1985 shows. Eight years ago, during the 1978 show season, twenty-eight different cultivars appeared in winning entries; this year, there were forty on the roster. In 1978, Bethany was used in twelve of those fourteen; in 1985, Bethany appeared only twice.

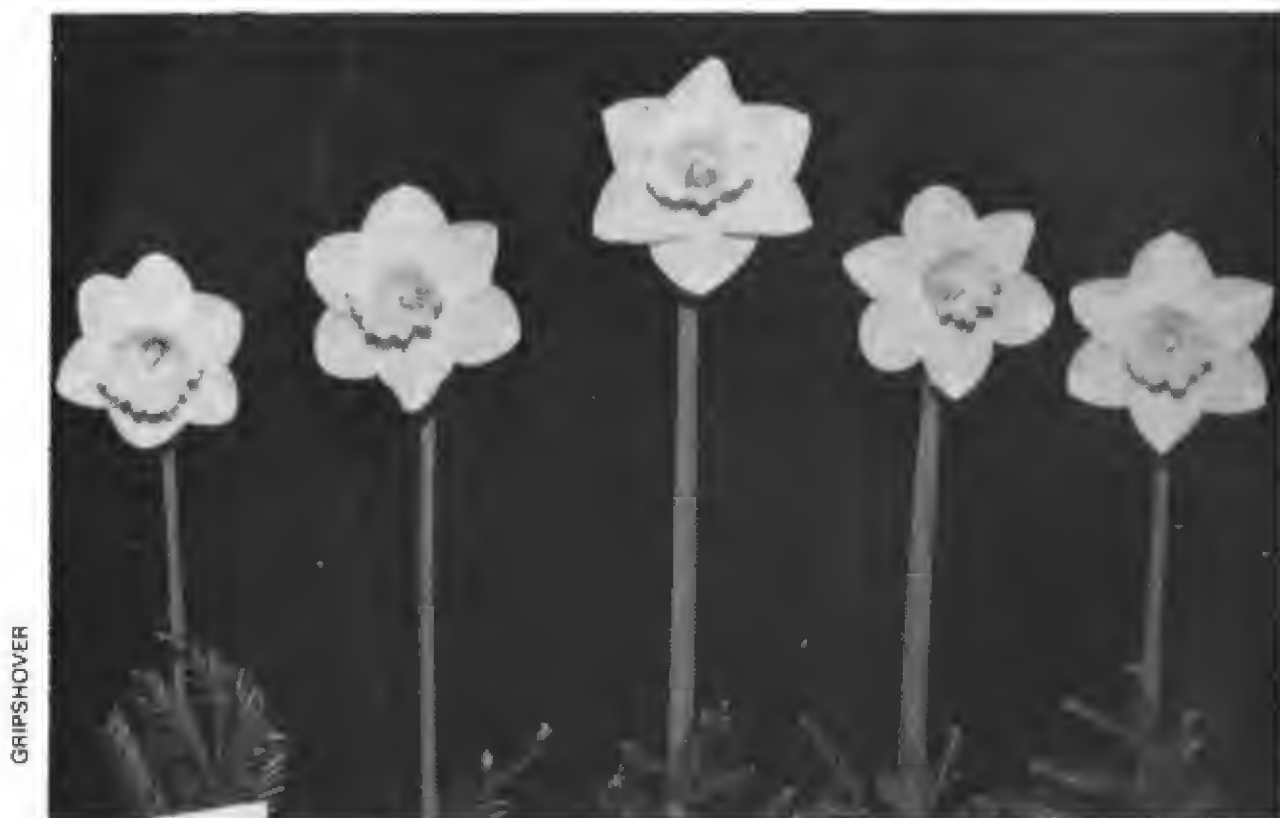
Mrs. E. T. Cato's Maroon winner in Princess Anne was a classic of reverse bicolors, featuring Honeybird, Lunar Sea, Pastorale, Charter, and Rushlight. Handy Hatfield's, in Chillicothe, pointed the way to future Maroon success, with Rich Reward, Chelan, Grand Prospect, Dotteral, and Century.

Two new trends are gaining momentum. One is the use of an exhibitor's own seedlings in the Maroon class. This year Bill Pannill won the Maroon at the Tidewater show with Accord, his own cultivar, and four of his reverse bicolor seedlings. Sid Dubose, in Walnut Creek, won with four of his long cups, including three of Daydream  $\times$  Camelot parentage, and Hager D45-1.

The second trend is the growing use of Division 7 flowers in this class. Mrs. Verne Trueblood, in Louisville, and Mrs. James Liggett, in Columbus, staged Maroon winners which included four jonquils and Cloud Nine, which really ought to be a Division 7. Mrs. Trueblood, the season's only double Maroon winner, also took this award in Indianapolis. Mr. and Mrs. R. C. Butler, in Conway, and Mrs. Thomas W. Smith, in Baltimore, staged three jonquils in their Maroon collections; and Nancy Cameron, at Descanso Gardens, and Mrs. George Burton, in Upperville, used a pair from Division 7.

Perhaps the trend-setting entry was Mrs. George Parson's Maroon winner in Onancock, with Binkie and Honeybird, classic entries, the jonquil Verdin, and two reverse bicolor cyclamineus, Wheatear and Swallow.

Other 1985 Maroon winners were David Cook, Atlanta; Kathy Leonardi, Fortuna; Mrs. Wayne Anderson, Hernando; Mrs. Harold Stanford, Nashville; Mrs. Evadene Holyoke, Dayton; and Mrs. John T. Haskell, Greenwich.



Sid DuBose also won the Maroon Ribbon with four of his seedlings and Hager D45-1.

## THE PURPLE RIBBON

The ADS Purple Ribbon may be awarded to any blue-ribbon five-stem collection not eligible for another ADS award, so it can be given to five from a division, to five from a color group, or even to a quintet designated by age or national origin, at the whim of the schedule chairman. This year the Purple Ribbon was awarded in thirty-two of the thirty-five shows, and with the inevitable keen competition, all of the winners had to be something special.

This was a traditional year for Purple Ribbons. Seven were for five cyclamineus hybrids; seven were for collections of white daffodils. Year in and year out, this pattern emerges. Pink collections and Division 7 quintets accounted for three each of the winning Purple Ribbon awards.

Handy Hatfield won the Purple Ribbon three times in 1985, with a brilliantly-colored long cup collection in Chillicothe, and with five whites both in Dayton and in Columbus. Joseph Stettinius won twice, with Division 6 in Chapel Hill, Division 7 in Gloucester. Dave Karnstedt won twice, at the national convention show with a graceful collection of triandrus which included Fairy Cup, Ice Wings, Lapwing, Tuesday's Child, and Akepa, and also in South Bend.

Mary Lou Gripshover had a pristine collection of whites, including Panache, White Star, Silent Valley, Ulster Queen, and a Brian Duncan seedling #D606, a 2 W-W, for a winner at the early season Walnut Creek show. Others whose white collections won the Purple were Mrs. Donald Fletcher, Upperville; Mrs. Alma Bender, Summit; Mrs. Thomas W. Smith, Baltimore; and Mrs. Edward Williams, Nantucket.

Robert Spotts opened the 1985 show season in Corona del Mar with a Purple Ribbon winner from Division 6 which included Ibis, El Camino, Chaffinch, Andalusia, and Charity May. Mrs. Chesterman Constantine's winner at the Tidewater Show included Rapture, Swallow, Cotinga, Cazique, and Rival. Other winners with cyclamineus hybrids this year included Mrs. David Corson, Princess Anne; Mr. and Mrs. Richard Frank, Memphis; Mrs. Harold Stanford, Nashville; Mrs. David Frey, Scottsburg.



The Purple Ribbon in King of Prussia went to Dave Karnstedt for a Division 5 collection which included Fairy Cup, Ice Wings, Lapwing, Akepa, and Tuesday's Child.

Donald Sauvain's Division 7 collection which won the Purple Ribbon in Louisville staged Eland, Canary, Dainty Miss, Stratosphere, and Roberta Watrous. Mrs. Thomas Dunn, in Hernando, selected Chat, Trevithian, Pretty Miss, Pet Finch, and Pueblo. Stettinius, in Gloucester, chose Quail, Circuit, Stratosphere, Bunting, and Pipit.

Karen King, in Fortuna, won a Purple Ribbon with a set of pink daffodils, including Lilac Delight, Coral Ribbon, Vantage, Tangent, and Rima. The same weekend, but half a continent away, Mr. and Mrs. R. C. Butler, in Conway, also won a Purple for pink, using Rhea, Sentinel, Precedent, Coral Ribbon, and Recital. Cathleen Riley's late-season pink collection of Highland Wedding, Culmination, Rainbow, Ballyroan, and Gracious Lady took the Purple in Greenwich.

At the Washington, D.C., show, Mrs. A. Gordon Brooks's Purple Ribbon winner was a unique collection of poet daffodils, including Fair Head, Quetzal, Bon Bon, Sea Green, and Shanach.

Others who won Purple Ribbons this year, mostly with long cup groups, were Rodney Armstrong, Dallas; Ted Snazelle, Clinton; Jay Pengra, Descanso; Anne Donnell Smith, Edgewater; Mrs. Walter Vonnegut, Indianapolis; Richard Ezell, Chambersburg; and Joan Cooper, Roseville.

## THE MINIATURES

"Miniatures—always!" was Mrs. Emerson Smith's first note under the show report slot for Crowd Favorites at the London Town Publik House and Garden show at Edgewater, Maryland. Similar sentiments were echoed from Scottsburg, where Mrs. Verne Trueblood commented, "Miniatures always create the most interest at this show," and from Louisville, where Mrs. Jack Scott said, "The miniature daffodils are always received with much awe and comment."

No matter how much ADS members may grow and show miniature daffodils, we ought to realize the novelty they are for the visiting public. Mrs. William Newill, in Dayton, pointed out, "Top favorites were the tiny minatures—visitors thought they were not hardy nor real at first." Charles Applegate, reporting on the late-season show at Kingwood Center, said, "Many people have never seen minatures before."

Mrs. Richard Ellwood won the Miniature Gold Ribbon in Greenwich and in Summit, the Miniature White in Summit and in Baltimore. Mrs. George D. Watrous, Jr., won the Miniature Gold at the national convention show, and the Miniature White at the Washington Show. Bill Pannill took Miniature Golds both in Gloucester and in Hampton with his own seedling minatures.

Double winners this year included Nancy Wilson with a Miniature Gold in Fortuna, and both Gold and White in Walnut Creek; Dave Karnstedt with Miniature Gold and White both in Columbus and in South Bend; Frank Yazenski, who had a pair of Miniature Whites in Gloucester and Upperville, and added the Miniature Gold at the latter show; and Dr. and Mrs. Wynant Dean, who had the Miniature Gold in Louisville, the Miniature White in Scottsburg.



The winning flowers were: (1-Miniature Gold Ribbon; 3-Miniature White Ribbon)

**HAWERA 5 Y-Y**

Christine Kemp, Fortuna 3  
Mr. And Mrs. M.S. Krause, Jr., Princess  
Anne 3  
Elizabeth Bicknell, Indianapolis 3  
Drury Brown, Washington 1  
Mrs. Richard Ellwood, Baltimore 3  
Mrs. Richard Ellwood, Greenwich 1  
Mrs. Charles Noble, Dublin 1

**XIT, 3 W-W**

Mrs. D. O. Harton, Jr., Conway, 1, 3  
Mrs. Fred Bradley, Memphis 1  
Dr. and Mrs. Wynant Dean, Scottsburg 3  
Mrs. N. Thomas Whittington, Jr.,  
Edgewater 3  
Frank Yazenski, Upperville 1

**SEGOVIA, 3 W-Y**

Jay Pengra, Descanso 1  
Mrs. Orville Nichols, Hernando 3  
Mrs. Jean Sutton, Memphis 3  
Mrs. E. T. Cato, Hampton 3  
Mrs. Alex Taylor, Nashville 3  
Drury Blair, Edgewater 1

**APRIL TEARS, 5 Y-Y**

Frank Yazenski, Upperville 3  
Mrs. George Mott, Greenwich 3  
Pauline Dickenson, Chambersburg 3  
Dave Karnstedt, South Bend 1, 3

**JUMBLIE, 6 Y-O**

David Cook, Atlanta 3  
Mrs. Raymond Roof, Louisville 3

**MINNOW, 8 W-Y**

Nancy Wilson, Fortuna 1  
Mrs. Hubert Bourne, Dayton 3  
Mrs. Edward Williams, Nantucket 1  
Mrs. Steven I. Lord, Dublin 3

**MITE, 6 Y-Y**

Robert Spotts, Corona del Mar 1  
Mrs. J. C. Dawson, Dallas 1  
Rodney Armstrong, Dallas 3

***N. rupicola*, 10 Y-Y**

Mrs. Howard Junk, Chillicothe 3  
Dr. and Mrs. Wynant Dean, Louisville 1  
Mrs. R. Bruce Campbell, Baltimore 1

**HEIDI, 6 Y-Y**

Kevin McKenzie, Clinton 1  
Dave Karnstedt, Columbus 3

***N. bulbocodium*(various), 10 Y-Y**

Mrs. James Liggett, Chillicothe 1  
Mrs. Richard Ellwood, Summit 1

**SNIPPE, 6 W-W**

Mrs. Goethe Link, Scottsburg 1  
Mrs. David Gill, Indianapolis 1

**YELLOW XIT, 3 W-Y**

Mrs. Joe Talbot, III, Nashville 1  
Frank Yazenski, Gloucester 3

**FLYAWAY, 6 Y-Y**

Mrs. Jon Barbour, Atlanta 1  
Joseph Stettinius, Chapel Hill 1



GRIPSHOVER

Pencrebar won the Miniature White Ribbon for Nancy Wilson in Walnut Creek.

Other Miniature Gold and White Ribbon winners this season were:  
 Kenellis 12 W-Y: Mrs. Marvin Andersen, Chambersburg 1  
 Clare, 7 Y-Y: Charles Applegate, Mansfield 1  
 Tete-a-Tete, 6 Y-O: Mr. and Mrs. Charles LeCroy, Corona del Mar 3  
 Sundial, 7 Y-Y: Mrss. Richard Ellwood, Summit 3  
 Sun Disc, 7 Y-Y: Mrs. Chester F. Kruszyna, King of Prussia 3  
 Pencrebar, 4 Y-Y: Nancy Wilson, Walnut Creek 3  
 Picoblanco, 3 W-W: Mrs. David Corson, Princess Anne 1  
 Stella Turk, 6 Y-Y: Joseph Stettinius, Chapel Hill 3  
 Mary Plumstead, 5 Y-Y: Mrs. Orville Nichols, Hernando 1  
 Pixie's Sister, 7 Y-Y: Jay Pengra, Descanso 3  
 Junior Miss, 6 W-W: Bill Pannill, Hampton 1  
*N. triandrus albus*, 10 W-W: Mrs. Donald Fletcher, Onancock 1, 3  
*N. scaberulus*, 10 Y-Y: Dave Karnstedt, Columbus 1  
*N. jonquilla*, 10 Y-Y: Ted Snazelle, Clinton 3  
*N. cyclamineus*, 10 Y-Y: Nancy Wilson, Walnut Creek 1  
*N. triandrus pulchellus*, 10 Y-W: Mrs. Hubert Bourne, Dayton 1  
 Pannill seedling #G 20 C: Bill Pannill, Gloucester 1  
 Watrous seedling S/W #15(Seville  $\times$  *N. watieri*): Roberta Watrous, Washington 3  
 Watrous seedling #691-4(Ruby  $\times$  *N. scaberulus*) Roberta Watrous, King of Prussia 1

## THE LAVENDER RIBBON

The Lavender Ribbon, for a blue-ribbon collection of five miniature cultivars and/or species, was awarded in twenty-three of the thirty-five 1985 shows. Fourteen different miniature species and thirty-three different miniature cultivars were used.

It was no surprise that Xit and Minnow appeared in eight winning collections, Hawera in six, Jumble in five, and Yellow Xit in four. However, Clare which won only one Miniature Gold, and Paula Cottell, which won none, were also in four winning Lavender Ribbon quintets.

Three exhibitors won twice in 1985. Nancy Wilson relied upon species miniatures, staging *gaditanus*, *juncifolius*, *cyclamineus*, *rupicola*, and *scaberulus* in Walnut Creek, and using *watieri* and *Canaliculatus* with Sundial, Minnow, and Jumble in Fortuna.



Nancy Wilson's Lavender Ribbon collection Walnut Creek included *gaditanus*, *juncifolius*, *cyclamineus*, *rupicola*, and *scaberulus*.

Mrs. James Liggett used Clare and Yellow Xit in her winning Lavender Ribbon collections both in Chillicothe and in Indianapolis, also selecting *N. rupicola*, Segovia, Curlylocks, Hawera, Xit, and Rikki once. Dave Karnstedt, near season's end in South Bend, won with Fairy Chimes, Bebop, Pixie's Sister, Sun Disc, and April Tears; he was also a winner earlier in Columbus.

Mrs. David Gill won the Lavender Ribbon at the national convention show with a collection fo Chit Chat, Segovia, Hawera, Sun Disc, and Kidling. Mrs. Raymond Lewis's Lavender Ribbon group at Gloucester included April Tears, Clare, Xit, Flomay and Kidling.

A venerable and almost forgotten miniature, Paula Cottell, a 3 W-WWY Alec Gray 1961 registration, made a real comeback in 1985, appearing in impressive company in four Lavender winners. Mrs. Wayne Anderson used it with Rikki, Pixie's Sister, and two species to win in Nashville; Frank Yazenski added it to Cobweb, Hawera, Xit, and Stafford in his Upperville winner; Mrs. A. Gordon Brooks selected it along with Bobbysoxer, Flomay, Hawera and Sun Disc for a Lavender award in Washington; and Kathy Andersen, in Chambersburg, staged it along with Clare, Minnow, Stafford, and Kenellis.

Bill Pannill, winning the Lavender Ribbon at the Tidewater show, used three species, Yellow Xit, and his own introduction, Junior Miss. Harold Koopowitz, in the season's first show in Corona del Mar, chose four species and his own numbered seedling, #78/4, *bulbocodium* o.p., a 12 Y-Y.

Other Lavender Ribbon winners included Mrs. C.R. Bivin, Dallas; Kevin McKenzie, Clinton; David Cook, Atlanta; Marilyn Howe, Descanso; Mrs. David Corson, Princess Anne; Mrs. Thomas Dunn, Hernando; Dr. and Mrs. Wynant Dean, Scottsburg; Mrs. John Payne Robinson, Edgewater; Mrs. W.R. Mackinney, Summit; and Mr. and Mrs. Wellington Wells, Dublin.

## THE SILVER RIBBON

Mrs. John T. Haskell, with 42 blue ribbons at Greenwich, had the greatest number of blue ribbons in a single show for the third consecutive season.

Four exhibitors won the Silver Ribbon, emblematic of the most blue ribbons in the show, at two events. Robert Spotts took this award at Corona del Mar with 20 and in Walnut Creek with 12. Mrs. N. Thomas Whittington, Jr., had 25 blue ribbons at Princess Anne and 15 at Edgewater. Dave Karnstedt won the Silver Ribbon at the national convention show in King of Prussia with 15 blues, and added another Silver Ribbon with 25 blue ribbons in South Bend. Mrs. David Frey had 16 blue ribbons in Louisville and 12 in Dayton.

Jay Pengra in the Descanso Gardens show and Ted Snazelle at The CMDS show in Clinton won 31 blue ribbons each. Bill Pannill won 28 blues at the Tidewater show in Hampton, while Christine Kemp at Fortuna, Mr.

and Mrs. R. C. Butler in Conway, and Joan Cooper at the Roseville, Minnesota, show each won 27 blues. Richard Kersten had 25 first-place awards at the Summit show; Mr. and Mrs. Wellington Wells, Jr., had 22 blues at Dublin; Mrs. Harold Stanford, 22 in Nashville; and Mrs. C. R. Bivin in Dallas had 20 top ribbons.

Other Silver Ribbon winners for the season included David Cook, Atlanta; George Doak, Chapel Hill; Miss Leslie Anderson, Hernando; Mrs. G. T. Sutton, Memphis ; Mrs. Donald Fletcher, Onancock; Mrs. Goethe Link, Scottsburg; Mrs. Raymond Lewis, Gloucester; Mary Rutledge, Chillicothe; Mrs. Verne Trueblood, Indianapolis; Frank Yazenski, Upperville; Mrs. R. LaRue Armstrong, Washington; Mrs. Hubert Bourne, Columbus; Miss Anne Donnell Smith, Baltimore; Mrs. Edward Williams, Nantucket; Mrs. Pauline Dickenson, Chambersburg; and Charles Applegate, Mansfield.

## THE JUNIOR AWARD

Eleven under-18s won the Junior Award in twelve American Daffodil Society shows in 1985, primarily in the South and on the West Coast. Martha Marie McElroy was the only double winner, taking this award in Hernando with Churchfield and in Nashville with Sonata.

Other Southerners who won were Gretchen Snazelle in Clinton with Amber Castle, Traci Campbell in Atlanta with Harmony Bells, and Shannon Davidson in Memphis with Trevithian.

On the West Coast, Renee Pengra won the Junior Award at the Corona del Mar show with Arctic Gold, while sister Carlene took the award at Descanso Gardens with POPS #79-2. Heidi Froid won in Walnut Creek with Viking and Sean Duval in Fortuna with *N. t. compressus*.

From the Midwest, Dave Sulgrove took the Junior Award at the Dayton show with Ormeau and Rachael Martin was first in the Junior classes with Salome at Mansfield. Ormeau was also a Junior Award winner for David Mrak at the season-ending show in Dublin, New Hampshire.

## THE ROSE RIBBON

The Rose Ribbon, for the best standard seedling daffodil exhibited by its originator, was awarded in twenty of the thirty-five 1985 ADS shows, with fourteen different exhibitors taking these awards, one winning three times, four others twice, and four of these seedlings winning the Gold Ribbon and one the White Ribbon, in addition to best-seedling honors.

Mrs. Merton S. Yerger won the Rose Ribbon at three shows. The award at Princess Anne went to #79-J-3, a 9 W-GYR (poeticus seedling o.p.) The Washington Rose Ribbon winner was Yerger #76-C-5, 9 W-YJR (Papyrus × Lights Out), while the Baltimore top seedling was #77 B-1, 9 W-GGO (*p. recurvus* × Dallas seedling o.p.) .

Bill Pannill won two Rose Ribbons. At the Tidewater Daffodil Society Show, the award went to #72/41, 2 W-W (Broughshane × Rose Royale), which also won the Gold Ribbon. At the Gloucester show a week later, he won the Rose Ribbon and also the White Ribbon with #681-D, 2 W-GYP (Interim × Just So.)



Top left, Heidi Froid won the Junior Award in Walnut Creek with Viking; right, Backchat won the Fowlds Medal and the Olive Lee Bowl for Marie Bozievich; bottom left, Rose Ribbon winner at King of Prussia was John Reed's 79-20-1, and (right) at Walnut Creek it was Bill Roese's 3/1/85.



Bill Roese won two Rose Ribbons in West Coast shows. His #R223, 2 Y-Y (Camelot × Richardson #522), also won the Gold Ribbon at the Descanso Garden show. At Walnut Creek, Bill's Rose Ribbon winner was 3/17/85, 2 Y-YO (Air Marshall × Heathfire).

Mrs. Goethe Link won two Rose Ribbons. In Indianapolis, her #16-75, 2 W-P (Glenside × Tangent), also won the Gold Ribbon. Her Rose winner at Louisville was #78-4, 1 W-Y (Glenravel o.p.)

The final double winner in the Rose Ribbon category was John Reed, whose #79-20-1, 2 W-GYP (Precedent × Eclat), won at the national show in King of Prussia; his #79-1-16, 2 Y-W (Rushlight × Impressario), took the Rose Ribbon at the Columbus show.

Dr. William A. Bender won the Rose Ribbon and also the Gold Ribbon at the Chambersburg show with #80/74, 9 W-GYR (Milan × Cantabile).

The roster of Rose Ribbon winners for 1985 also included Gerard Wayne, winning in Corona del Mar with #D 8/1, 6 Y-Y (Queenscourt × *N. cyclamineus*); Ted Snazelle, at the Clinton show, with #74/2/3, 2 Y-Y (Nazareth × Honeybird); Otis Etheredge in Atlanta with #J-22-10, 2 Y-O (Checkmate × Golden Dawn); Tanya Hokin at Chapel Hill, #J 1-3-78, 2 W-YYO; Mrs. Morris Lee Scott in Hernando with #78-2, 2 Y-YYR; Mrs. R.B. Cartwright in Memphis with #F80, 2 W-Y; and Jay Dee Ager in Nashville with a 2 W-GWP (Easter Moon × Leonaine).

## THE MINIATURE ROSE RIBBON

Two exhibitors, Mrs. George D. Watrous, Jr., and Bill Pannill, won the Miniature Rose Ribbon for the best miniature seedling exhibited by the originator in two shows. Four other miniature hybridizers won this award in a single show.

Mrs. Watrous won the Miniature Rose and also the Miniature Gold at the national convention show in King of Prussia with #691-4, 7 Y-YYO (Ruby × *N. scaberulus*). At the Washington Daffodil Society show the week before, she won the Miniature Rose and also the Miniature White Ribbon with S/W #15, 2 W-Y (Seville × *N. watieri*).

Bill Pannill won two Miniature Rose Ribbons with tiny flowers of the same parentage. At Gloucester his #G-20 (Jenny × *N. jonquilla*) also won the Miniature Gold. Earlier, at the Tidewater show, the Miniature Rose winner for Bill was #G-29-D, 7 W-Y also (Jenny × *N. jonquilla*).

At the early-season California shows, Harold Koopowitz won the Miniature Rose Ribbon in Corona del Mar with #78/4, 12 Y-Y (*N. bulbocodium* o.p.) and Mary Lou Gripshover took the award at Walnut Creek with #E 18, 7 Y-Y (Baby Moon o.p.)

C.R. (Buzz) Craft was the Miniature Rose Ribbon winner in Atlanta with #71-85, 5 W-W (Angeline × *N. triandrus albus*). Mrs. Merton S. Yerger was awarded the Miniature Rose Ribbon at the Somerset County show in Princess Anne for #74 C-1-2, 9 W-GYO (*poeticus* sdg. × Red Rim.)



The Miniature Rose and Miniature Gold Ribbons went to (left) Watrous 691-4 in King of Prussia, while Buzz Craft's 71-85 won the Miniature Rose in Atlanta.

### ... ONLY AT THE NATIONAL

In a class by themselves as far as appreciation and awareness of quality are concerned are those American Daffodil Society awards which are presented only once each year, at the National Convention show. Some of these special awards demand quantities of high-quality flowers; others reward skill in acclimating foreign daffodils; two pay tribute to those who achieve excellence in raising their own seedlings in quantity; and two are awarded, often to the same flower, for superb, graceful elegance and substance in a single stem of a smaller daffodil.

In the 1985 array of "only at the national" awards, Mrs. Marvin V. Andersen was the top winner. She won both of the special large collection classes, the Harry I. Tuggle, Jr., Trophy for three stems each of twelve standard cultivars from at least three divisions, and the Little England-Larry P. Mains Memorial Trophy for three stems each of nine standard cultivars from Division 3. Kathy included Old Satin, Misty Glen, Falstaff, and Amber Castle in the Tuggle trophy class; and Verona, Achnasheen, Moon Rhythm, Witch Doctor, Parthia, Golden Eye, Aircastle, Delos, and Purbeck in the Mains Trophy group.

Kathy also won two of the five international daffodil awards, taking the Australian Award with Kai, Cyros, Ricom, Dynamic and Mrs. David Calvert; and the English Award with Birdalone, Torridon, Arndilly, Armley Wood, and Misty Glen.

Delia Bankhead won the Northern Ireland Award with Pismo Beach, Bossa Nova, Lighthouse, Duncan D-612, and Elizabeth Ann; while Richard Ezell's Carncairn Trophy winner included Ireland's Eye, Ardress, Silvermere, Spanish Gold, and Rhinestone.

Mrs. John Bozievich not only won the New Zealand Award with a quintet of Backchat, Tablet, Sea Dream, Refresh, and Guiding Light, but the bloom of Backchat, an elegant little 6 Y-Y, also won the Matthew



GRIPSHOVER

Top, Kathy Andersen's Australian Collection: Kai, Cyros, Ricom, Mrs. David Calvert, and Dynamic. Center, Kathy's English Collection: Birdalone, Torridon, Arndilly, Armley Wood, and Misty Glen. Bottom, Delia Bankhead's Northern Ireland Collection: Pismo Beach, Bossa Nova, Lighthouse, Duncan 612, and Elizabeth Ann.



Top, Richard Ezell's Carncairn Collection: Ardress, Ireland's Eye, Silvermere, Spanish Gold, Rhinestone. Bottom, Marie Bozievich's New Zealand Collection included Backchat, Tablet, Sea Dream, Refresh, and Guiding Light.

Fowlds Award for the best named cyclamineus in the show, and the Olive Lee Memorial Trophy for the best standard daffodil from Divisions 5, 6, 7, or 8. As a former winner of the Fowlds Medal, Mrs. Bozievich was awarded the Fowlds Ribbon.

The most prestigious hybridizing awards given by the American Daffodil Society are presented only at the National Show. The Grant and Amy Mitsch Trophy is awarded for the best three stems of one standard daffodil seedling exhibited by the originator. In 1985, the award was won by Dr. William A. Bender for his 1 W-Y, POPS 75/57, a winner in quite a few shows in the 1984 season.

The John and Betty Larus award is given for the best vase of three stems of one miniature daffodil seedling exhibited by the originator. This season's winner was Mrs. George D. Watrous, Jr., with her #611-2, 7 Y-GYO (Ruby  $\times$  *N. juncifolius*)

## SOME SPECIAL THINGS WE DO AT ADS SHOWS

For most ADS members, a daffodil show means single stems and vases of three, test tubes and entry cards, substance and elegance, and rarity and newness. But even for us, and how much more than for the general public, there are other parts of an ADS show that can and should be very, very special.

One of these is the section for artistic arrangements. Twenty-three of the 1985 season's thirty-five shows included artistic arrangements. Whether it's the six or seven arrangements in Nashville or Dayton, probably staged at the entrance to entice visitors, or the seventy-six at Nantucket, with its entire weekend island-wide array of daffodil activities, the artistic arrangement adds an extra dimension to our shows. These can even be the salvation of a weather-plagued season, as Mary Craig pointed out about this year's Chambersburg show: "It was the kind of year that made us appreciate the design division, as it certainly made the show. One appreciated more the artful use of daffodils in the flower arrangements."

Those of us who are fortunate enough to be able to attend the national convention shows know how important a part of this gathering the commercial exhibits are for us, with our cameras, our notebooks, and our checkbooks. How much more, then, can a commercial exhibit at a local show mean to a populace who has heretofore only see Grant Mitsch or John Lea flowers in your garden or mine, but not yet in their own.

At the Gloucester show, Mrs. Carroll Bartlett expressed appreciation for the part played by Brent and Becky Heath. "The Daffodil Mart had a marvelous display of flowers and also helped us with the central staging of a delightful small garden." Mrs. David Watts, at the Summit, New Jersey, show, also noted the many interested comments aroused by a Daffodil Mart display.

Of course, we can also do something special that's unique to our show. I found one possible key to the Gloucester show's consistent large number of entries when Mrs. Bartlett added, "Our show is noted far and wide for delicious sandwiches and sweets we provide for the exhibitors and workers." Gloucester, too, was basking in the glory of that marvelous long article in the April issue of *Southern Living* which brought back many pleasant memories for those of us fortunate enough to be at the 1983 Williamsburg national convention.

### " . . . AND, OF COURSE, GULL "

Sometimes an awards' chairman or show chairman, typing a report after a long, hard afternoon re-packing test tubes and dismantling staging, almost overlooks the most important items. Knowing full well how beautiful a certain cultivar was, in this and probably any season, we sometimes neglect to mention it, or add it as an after-thought. Roberta Watrous, after conscientiously listing a variety of miniatures and standards which the show visitors appreciated, concluded with, ". . . and, of course, Gull."



On its performance and reception across the country this season, Gull, a 2 W-GWW 1979 Grant Mitsch introduction, was one of the most talked about, exhibited, and appreciated daffodils of the 1985 season. In addition to winning two Gold Ribbons, it appeared in numerous winning collection classes, and was a genuine show-stopper. As Mrs. Jack Scott noted at the Louisville show, "Gull was admired, silently, and with big eyes."

The other daffodil favorite of the 1985 show season would have to be Amber Castle, a 2 Y-WPP 1976 introduction, one of the last made by Nell Richardson. Amber Castle appeared in winning Quinns and Throckmortons and Green and Bronze Ribbon collections coast to coast. Nobody said it better than Mrs. Fred Bradley in Memphis, who explained, "Amber Castle was an outstanding flower. Every class where it appeared it was attention-getting." From Chapel Hill to Dayton it was a central conversation piece of the show.

A third flower, somewhat older, had itself a very good year. Chiloquin, a 1968 Grant Mitsch introduction and long known as one of the best of the show-standard reverse bicolors, was Washington's other most-talked about standard daffodil and a winner wherever it was exhibited, especially in Nashville and Chapel Hill.

Two other daffodils, both Bill Pannill 2 W-W early-'70s introductions and still not widely available, Homestead and Starmount, won the hearts of show-goers and made winners of collection classes wherever they were shown. One has to wonder what kind of raves they would bring were they easier to get, and more widely exhibited.

Let's swing across the country, and see what they talked about in the different parts of the United States:

The West Coast: "Seedlings, seedlings, seedlings!"

The South: Tristram, Tonga, Festivity, Silver Chimes, Loch Hope, Foundling, Empress of Ireland, Patricia Reynolds, and Sabine Hay.

The Midwest: Indian Maid, Phantom, Hillbilly's Sister, Ocean Breeze, Lavender Lass, Precedent, Panache, Cairn Toul, Melbury, Patricia Reynolds, Wind Song, Ambergate, Canary, Dainty Miss, Amor, Angel, Smiling Maestro, Ave. Salome, and Spindletop.

The East Coast: Phantom, Stint, Creme de Menthe, Plush, Fragrant Rose, Bell Song, Indian Maid, Elizabeth Ann, Verdant, Queenscourt, Castlehill, Silken Sails, Woodland Prince, and Lapwing.

## WHAT'S IT ALL ABOUT?

We have difficulty at times, all of us, explaining to employers or computer salesmen in airports, or even the man at the kennel where we board our dogs when we leave home, just why it is that on a certain weekend in spring, we leave our friends and family and responsibilities and fly across the country to a daffodil convention.

This year, at King of Prussia, for the first time I was around the late-night staging area for the national show without having an entry to make. Greeting friends who absentmindedly say, "Hello. Tell me what's

wrong with this Loch Lundie?" as if they'd seen you last weekend instead of last year, I tried to be helpful. Since I'm a better track coach by far than a daffodil judge, my useful comments were mostly limited to, "There are already three Quinns. Take yours apart and put the best ones in the overseas awards," and such profound notions as that.

Then I started watching Marie Bozievich stage her entries. With midnight upon us, she showed none of the nail-biting, chain-smoking, table-pounding, label-tearing anxiety I saw all around me. She was holding up a flower (not the Backchat which was later to win the two national-show awards I personally covet above all others; just something long-stemmed and white and green-eyed), and she said, "I just enjoy really getting acquainted with my own daffodils like this."

About this time, a mini-commotion erupted in the doorway, signalling the arrival, with boxes of daffodils, of the Havens-Anderson-Tate-Robertson-Etheredge contingent, from Oregon by way of South Carolina and, most exasperatingly, the Philadelphia airport.

Now my headmaster or your kennel manager or the computer salesman in the Atlanta airport may not understand why you would come from California and Oregon to Philadelphia by way of Greenville, South Carolina. But we do.

And that's what it's all about—daffodils we love, and daffodil friends we treasure, and getting to know both of them better.

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#### CITATION FOR THE AWARD OF THE SILVER MEDAL OF THE ADS, 1985

The recipient of the ADS Silver Medal for 1985 has given outstanding and distinguished service to the Society. This distinguished and congenial gentleman has contributed to the Society in many ways and for a number of years. He has served as Publications Chairman, Second Vice-President, First Vice-President, President, and Executive Director. He is also an Accredited Daffodil Judge. He has worked with Dr. Throckmorton in publishing all three editions of *Daffodils To Show and Grow*. His achievements were well set forth by the many nominating and seconding letters of praise received by the Honors Committee.

He grows a large number of daffodils, exhibits his blooms, and has won many awards in shows. In spite of his busy schedule he has found time for hybridizing and lecturing to groups of people about the daffodil.

Through all his years of service his wife has worked by his side. Since the ADS can give only one Silver Medal to one individual each year, perhaps the recipient will permit her to wear the medal part of the time.

On behalf of the American Daffodil Society, it is a pleasure to present the Silver Medal for distinguished service to the Society to Mr. William O. Ticknor, Tyner, North Carolina.

## BULLETIN BOARD

### FROM THE PRESIDENT'S DESK

This past season your President was a judge in several daffodil shows, each show with a different panel of judges which gave the opportunity to ascertain whether some of our judges are too lenient or too severe when choosing the champions.

How many times have those of you who are judges been unable to understand why the judges placed the awards as they did when judging was finished and you judged the show with your eyes? Were you satisfied with the decision of the judges? Probably not, because you were not there when the judging was done and did not see some fine points they observed under close scrutiny.

Have you judged with an individual who was so severe that if he/she could not find a nick or spot he/she was inclined to put one there with a pen? Sometimes reasons for not giving a blue ribbon are valid. If a part of a daffodil is missing, such as a petal, sheath, etc., then there is good reason for withholding the blue ribbon. If a petal has a small cut or a tiny brown tip it is difficult to understand why if other qualities are good, a blue ribbon should be withheld. To remove more than ten points, one-half of all points allowed for condition, seems too drastic for a minor fault.

Judges should remember that if one bloom in a Carey Quinn collection does not score 90 points the blue ribbon is withheld; however, they should also remember that much effort has been put into assembling the collection by the exhibitor, and the second or third award should be given if the collection is good otherwise. I have seen a Quinn collection with 23 excellent blooms with no award at all simply because one petal on one bloom had a small brown spot on the tip.

How severe or how lenient should judges be? The only answer I can give to that question is to be sure a blue ribbon winner scores 90 points. If there is the least doubt, point score the exhibit, especially when it comes to placing all the ADS Awards.

There has been considerable pressure for the ADS to change its method of judging away from the Standard System to the Merit System where each named cultivar or species is judged on merit. For instance there might be ten different named cultivars in Division 1 Y-Y. Each exhibit is judged on merit. There might be ten blue ribbons given if all blooms were determined worthy by the judges. How much competition is there with this type of judging? How easy for the exhibitor to say a certain cultivar won best in its class when it was the only one in the class! King Alfred could win a blue ribbon in its class.

There is no doubt that many more ribbons would be given at the expense of less competition. Judges would need further training with much emphasis placed on the judging of individual flowers rather than picking out the best of a class. Much thought should be given to this type of setting up and judging of a Merit Show before we undertake to change a successful judging program we have followed, but we should be sure we are doing the best thing for healthy competition in our shows. I am not against change if it is for the better.

HELEN K. LINK

## CORRECTION

The article, "Some Roman Garden 'Narcissus' of 1638 A.D.," in the June, 1985 issue, contained several errors. At the bottom of page 205, the two items which include the ditto marks should read as follows:

<i>N. I. Liliaceus diluto colore purpureascens</i>	( <i>Amaryllis belladonna</i> )
<i>N. I. L. saturo colore purpureascens</i>	( <i>Amaryllis belladonna</i> )

The Editor regrets the error.

## FROM THE EDITOR'S DESK

As you know, Paul and I moved to California last year, and that move has caused some changes in the way the *Journal* is put together. For financial reasons, the *Journal* is still being printed in Franklin, Tennessee. They are then shipped to our Executive Director who mails them to you. With the mail being what it is, those of you who live near Leslie may see the finished *Journal* before I do! This is a workable situation because the printer and I understand each other. However, it does mean that deadlines have to be adhered to more strictly. Formerly, if material was late, I could easily drive in to Franklin and drop it off at the printer's. That option is no longer open to me, so I do ask that you note the deadlines listed on the inside cover. I realize that some of you (Californians particularly) barely get your copy before the next deadline is already upon us! But try to remember that we work on about a two-month turnaround, and that deadlines are October 5, January, 5, April 5, and July 5, so that we can hopefully have your *Journal* in the mail to you by December 1, March 1, June 1, and September 1.

Now, having scared everyone off with a rigid deadline, I encourage each of you to put pen to paper and tell us what's happening in your part of the daffodil world. Yes, you can write—don't be shy. You don't know what to write about? What's your favorite daffodil, and why? Which daffodils grow best for you? Which don't grow at all for you? How did you get started growing daffodils, or hybridizing daffodils? Who, of your acquaintances, grows the best daffodils? How do they do it? Now I'm sure you can think of lots more, but please do write something for us. We'll be glad you did.

To make things easier for me, please type (if possible) your manuscript, double spaced, on one side of the paper only. Please don't underline or put cultivar names in all capitals or quotation marks. It's easier for me to *add* those things when necessary than to delete them from your manuscript.

I hope we have an article from you soon!

## COMING EVENTS

October 12, 1985	ADS Fall Board Meeting, Chicago, Illinois
April 3-5, 1986	ADS Convention, Memphis, Tennessee
April, 1987	ADS Convention, Columbus, Ohio
April, 1988	ADS Convention, Washington, D.C.



## ADS GOLD AND SILVER MEDALS

Each year the American Daffodil Society may award a Gold Medal to an individual for "recognition of creative work of a pre-eminent nature in the understanding and advancement of daffodils." A Silver Medal may be awarded for "recognition of outstanding service" to the Society.

Nominees for the Gold Medal need not be members of the ADS, nor citizens or residents of the United States. Nominations are to be submitted to the President of the ADS who will act as Chairman of the Honors Committee without a vote. Nominations must be received before January 1, 1986, and medals will be awarded at the 1986 convention at Memphis, Tennessee.

A supporting statement of 200 words or less must accompany the nomination. Each nomination must have a second. An Honors Committee, composed of the three immediate past presidents, will choose the recipients by unanimous vote. Medals may be withheld at the discretion of the Honors Committee.

The selection of the recipients must be held in strict confidence by members of the Honors Committee.

Somewhere in the Society there are worthy members who have served the daffodil and the ADS well over a long period of time. Think about who has done much to help build the Society, and send your nominations to the President. Also think about who should be recognized for advancement of daffodils and is worthy of the Gold Medal.

HELEN K. LINK, *President*

## ADS 1986 CONVENTION—APRIL 3, 4, 5

The 1986 Daffodil Convention will have headquarters at the Memphis Airport Hilton Inn, 2240 Democrat Road, Memphis, Tennessee 38132. Registration blanks will be in the December issue, but we thought a brief report would be of interest now. Registration will be \$90.00, and rooms at the Inn will be single \$63.00, double \$73.00 in main Building, but if you want in the Executive Court with kingsize beds the rate is \$72.00. All these are plus tax.

Harold Cross of Tasmania will be our featured speaker. Other program plans will be kept until the Convention, though we will tell you that Friday afternoon will be free for you to do as you please and we will have a list of activities in Memphis that you might like to take in, especially a boat ride down the Mississippi River on the Delta Queen. This is a two-hour trip and should be very different from the usual sight-seeing. Saturday will be spent at Anderson farm with three gardens to visit.

For further pre-convention information write: Mrs. Barry Carter, Co-Chairman, 4671 Highway 304, West, Hernando, Mississippi 38632; or Mrs. Jean Davis, Co-Chairman, 7469 Highway 304, West, Hernando, Mississippi 38632.



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## DAFFODILS IN THE UNITED KINGDOM - 1985

ROBERT E. JERRELL, Orinda, California

The weather in the first months of the year had shown little mercy to aspiring exhibitors at the Royal Horticultural Society Daffodil Show held on the 10th and 11th of April in London. On entering the New Hall the first impression was that the great mass of commercial displays and competitive entries that had characterized this show before was substantially reduced. A bright, brief, welcoming conversation with Brian Duncan confirmed that what was on the benches was the product of labor in adversity. Severe frost had gripped the growing fields, and only lights, heat and prayers in the greenhouses had coaxed the presented buds into flower. The effort had been gallant, for whatever lessening of quantity had had no impact on the quality of the blooms. It simply meant that the exhibitors as well as the flowers had this time really earned their awards.

The first concern for me at this show has always been not what was Best Bloom but who won the Engleheart Cup for twelve cultivars raised by the exhibitor. This was particularly so this year after the grievous loss of John Lea who had so justly dominated this contest for the last decade and more. Few, indeed, in the world today are those who could make a run for this Cup, for there are no higher standards required for quality, diversity, innovation, and sheer determination. Oddly, among this year's entries appeared an anomaly. Brian Duncan had taken the Cup with as deserving a group of flowers as one might find and against strong competition. But the clear triumph along that row of entries was John Blanchard's collection of twelve miniature, unflawed seedlings. How vividly this stated that the Engleheart (and probably analogous classes at other locations) is a competition among *standard* daffodils. Fortunately, some presiding genius has long seen fit not to confront the tiny ones directly with their overwhelming counterparts. Still, for achievement, precision, and for elegance one must defer to Mr. Blanchard. Admirers of this group would do well to watch for future introductions from this capable hand. His exhibit alone would substantially expand the ADS Approved List of Miniatures.

Cold weather notwithstanding, the winning Duncan collection would stand on its merits in the best of circumstances. The named cultivars that were included were Doctor Hugh, Regal Bliss, Rimmon, Limbo, High Society, and Ulster Bank. The as yet unnamed seedlings were D719, a fine, smooth 1 Y-Y with a very good neck and a trumpet without roll that is slightly deeper than the perianth; D745, a 3 O-R of such color depth that there is little contrast between the cup and the perianth; D596, a very broad flower with an attractive stain at the base of the perianth and with a heavily crimped cup of deep orange with a slight yellow cast at the edge of the cup after the style of Chemawa, though less pronounced; D525, shown as a 3 Y-O, though the cup appeared red, and a flower with crisp contrast on a medium soft yellow perianth and a possibly questionable neck as a slight distraction; D729, a deep, precise 1 Y-Y; and D535, a fine

white Division 2 with notable green. (There is always uncertainty about the classification of seedlings in a collection, and this may be the case here.) Special mention should be made of some of the named cultivars in this collection, particularly Ulster Bank, which in my notes was described as "a knockout 3 Y-R, very broad and very clean." The caution in the Rathowen catalog about this flower's sunproofness should, perhaps, be taken to heart in our generally less favorable climates; but this is something worth almost any amount of trouble to see at its best. Limbo, a 2 O-R, is not so deeply colored as D745 but was fine here and elsewhere in the show, indicating that it is consistent. Regal Bliss, new to me, is a worthy addition to the green-eyed Division 2 whites.

The second prize entry in the Engleheart competition went to Tom Bloomer, and most notable in the collection were Murrayfield, a 2 W-GWP with color saturation approaching red, and Golden Joy, a 2 Y-Y that showed splendidly at this show and in gardens elsewhere.

Clive Postles's entry for the Engleheart included three flowers that warrant special mention. Seedling 1-58-75 gives the appearance of a Division 3, whether it measures that way or not. Its remarkable feature is the cup with green, buff, orange, and buff in four concentric circles against a white perianth. This is new in its color values and very good indeed. Fine, as well, were two sister seedlings, 1-37-77 and 2-37-77, both 2 Y-R in soft yellow and very alike. Each is good, and it would be most difficult to choose between them.

Mr. Postles claimed Best Bloom in Show with a stunning specimen of Mrs. Abel-Smith's April Love, a white trumpet with a half-roll and a green flush at the base. This remarkable flower has yet to be fully appreciated, for it showed to advantage not only as top winner in London but also in other shows and gardens in the U. K. Best Yellow Trumpet was won by Rathowen with seedling D729, which had also appeared in the Engleheart collection mentioned above. Best 1 W-Y went to Chief Inspector, a bloom with a slight roll, some stain at the base of the trumpet, and with good color depth and contrast. This flower, too, was shown by Rathowen. First Place in the 2 Y-R Class was taken by Mr. Postles with Loch Maberry, which with its very circular perianth and deep red cup showed the advance of this cultivar over the very fine Loch Lundie, the second place winner. Ben Loyal, exhibited by J. Gilbert, won Best 2 W-R, ceding place to a more exciting Rubh Mor flawed with a nick. Mr. Gilbert also took the non-predominant 2 W-R first prize with the dependable Ringleader. Best among the 2 W-W was taken by Rathowen with seedling D619, quite a round, flat flower with a good green eye, but as seen on the second day of this show it was not what it perhaps had been the day before. Prominent in the class was Canisp, showing to be the magnificent thing it still is. Dailmanach was first 2 W-P, but appeared less finished and elegant than the second place Roseate Tern (Rathowen). R. Scamp of Falmouth in Cornwall took firsts in the non-predominant 2 W-P class with Rainbow and in the 2 Y-W class with Grand Prospect, a flower whose name well reflects what it is capable of earning in competition. It is also encouraging to see that there is a range of exhibitors who know how to choose and



stage a flower. Limbo shown by Rathowen was first in the the 2 O-O or R Class; but the second place winner, seedling L1-37-77, was notable for terrific color depth and size. Rathowen's D763 was first 3 Y-R with a very circular perianth, neat cup, and conspicuous stain of red on the perianth. The non-predominant 3 W-R first went to J. Gilbert with Badanloch, which is outstanding in this group—a circular GWO with a broad rim of deep orange. Of the doubles worth noting was the winner in the 4 W-R class, Gay Kybo, which is an older Richardson flower not known to me before but very red and very regular. It later proved to be as fine in the field as on the showbench. This specimen was also shown by J. Gilbert. Lastly in the horticultural classes was a 6 Y-Y seedling 1-52-81 raised by R. Scamp which took a deserved first with a large, deep yellow bloom.

Reserve Best Bloom in Show was awarded to Loch Carron, a 2 Y-R from Mr. Gilbert's Richardson Collection and a stunning flower. Also notable from the Ballydorn entry for six cultivars was Golden Amber, registered of necessity as a 2 Y-R but with a tan-yellow perianth of a very interesting and appealing new shade. Of considerable perplexity mentioned by several people in the course of this tour are those flowers of new color values that defy comfortable classification both on the bench and in the registry but that afford a principal avenue for future innovation. One thinks particularly of Murray Evans's Cheddar and Dr. Throckmorton's jaundiced flowers and of staining in pink, amber, and green. When amplified from a flaw to an asset, these effects can be most attractive.

In the commercial displays at London appeared several flowers from the John Lea-Clive Postles complex that undoubtedly will afford an unhopd for continuity into the future. The Lea legacy of having guided and encouraged Mr. Postles for a number of years and of finally transferring not only the commercial stocks but the unflowered seedlings and the 1984 seed as well will mean that the daffodil world will have the opportunity to see the full range of Lea's work through the efforts of a successor with the insight to appreciate what he has and the energy to carry the work forward. We, at large, are fortunate. On the bench from this promise were Seedlings 1-12-70 and 1-52-73, the former a 2 Y-R of remarkable depth that is somewhat cupped but intriguing because of its intermediacy between the standard group and those with orange perianths. The latter has extensive red staining around a brilliant cup. Colley Gate, a new Lea introduction this year, is a clean and very colorful non-predominant 3 W-YR. Seedling A1-3-74 was a Division 2 that I note as W-GOOY with a highly appealing effect, and P1-58-74 was a 2 W-GWR that I like probably as well as any seen—a very trim flower with an extremely neat and clean band. Finally, Killearnan, also new this year, is registered as Division 9 though it is a large flower. Still it retains enough characteristics of this division to have been accepted for registration here, and it is a most attractive flower, wherever it belongs.

Silent Valley in the Rathowen display carried a standard it seems to have borne everywhere this year. It was runner up for best white at the Walnut Creek show in California and best white in Ballymena. It does Tom Bloomer the credit he justly deserves. Tiger Moth, an intense 6 W-P with

slight reflex and a trim cup was notable here as was Navarone, a fine and huge white trumpet. Both Greenholm and Silvermere were impressive whites in Division 2, the former being offered for the first time this year at a very reasonable price for the value it holds for show. Regal Bliss, Vocation, and Ravenhill were also noted here as worthy of attention.

The ten days that intervened between the RHS Show and the Daffodil Society Show at Solihull near Birmingham did little to speed the development of the flowers, for with a single, brief exception the weather was relentlessly cold throughout the U.K. Still, keen exhibitors there as elsewhere are undaunted, and the show was rather small but elegant. As always for me, the seedlings, the promise of things to come, were of first interest, and the Knight Challenge Cup for six seedlings raised by the exhibitor went to M. S. Bradbury for an outstanding collection within its range. Once again it is reassuring to find a new name among careful raisers, and the list of crosses tells its engaging story: #83-7, 2 W-P from Easter Moon  $\times$  Foundling; #85-14, 2 Y-R from Shining Light  $\times$  Torridon; #85-6, 2 Y-R from Shining Light  $\times$  Loch Hope; and #83-5, 6 Y-Y from Spanish Gold  $\times$  *N. cyclamineus*; #85-4, 6 W-P from Foundling  $\times$  ?; and #83-12, 6 Y-Y from Spanish Gold  $\times$  *N. cyclamineus*. The cross numbers suggest that the raiser (whom I had no chance to meet) may fairly recently have joined the ranks as daffodil seedlings go. But this work is certainly to be respected. More ambitious in its requirements is the Bourne Daffodil Cup for twelve seedlings which was one of several wins taken by Clive Postles with blooms of a quality I had learned to expect in London. Special in this collection was Seedling 1-8-74, a 3 W-GYR and a worthy companion to this exhibitor's Gold Convention (Best Flower in Show), Seedling 1-38-73 (Best Seedling), Loch Hope (Best 2 Y-R), Golden Jewel (Best 2 Y-Y), Dailmanach (Best 2 W-P), and Ben Hee (Best 2 W-W). Safe to say something of a clean sweep in strong classes. Seedling 1-38-73 is an intense 2 Y-R. Here again, a first class collection from J. Gilbert took the Wootton Challenge Cup for twelve cultivars from three divisions with Strines, Canisp, Loch Lundie, Borrobol, Rubh Mor, Colley Gate, Golden Vale, Loch Hope, Ben Loyal, Torridon, Ben Hee, and a 2 Y-deep orange seedling 4-26-69. Exceptionally deserving of mention in this show was G. W. Tarry's elegant seedling V50, which is a 2 W-P of near trumpet proportions and broad with a soft pink corona edged lighter, a most attractive flower. As a last note here, it should be noted that Mrs. Abel-Smith's April Love took both first and second place in the 1 W-W class, reaffirming this flower's high merit.

The second day of the show at Solihull happened also to be the day of the year that the Postles's garden in not-too-distant Purshull Green was open to the public. With the traveler's usual frenzy to condense as much as possible in a limited amount of time and with the helpful guidance of exhibitor and ADS member, Tony James of Cheshire, I was soon on my way to the first of the plantings I was to visit. In spite of a sharp wind, the weather was not uncomfortable in the strikingly handsome gardens surrounding the recently renovated and augmented Tudor cottage that gives the place its name. Much the same credit must be given for the careful design and execution of this reconstruction as for the selection and

staging of the flowers at the previous shows. Clive and his wife, Astrid, have made this an almost entirely personal project with great success. The daffodils that are still under study—seedlings and the selects—are planted beyond the formal gardens behind the house with the commercial stocks beyond a fence to the right. My principal instruction here was first in learning the lengths to which exhibitors must go to achieve the level of perfection that appears on the showbench. All of the areas outside the greenhouses can be (and much of the time are) covered for protection. Beneath the main covers are stakes with individual conical hats that can be placed to give further protection to promising individual blooms. There seems to be no limit to the resourcefulness or effort required for each flower to reach its full potential. In a slowly progressing season like this of 1985, turning out a finished flower can take a matter of weeks. I was later to learn that each grower uses his own ingenuity in carrying out this process; but it certainly produces results. Of particular cultivars that should be noted from this viewing are Gold Convention, Liverpool Convention, and Loch Maberry, all of which when seen in mass show how very consistent they are. Both Delos (Navarro) and Dover Cliffs (Board) were impressive as outstanding whites. The Lea sister seedlings 2-32-76 (which I am told is to be named) and 1-32-76 (which I thought more refined) are also fine whites, and it is noteworthy that the latter was included in the last Engleheart Cup group that John Lea staged in 1984. Two series of seedlings that are just beginning to flower should be noted as well: L2-80, a 1 Y-O lot not seen by Lea, and L32-80, green-centered whites that are unusually circular. Selections from both groups have been made for further trial, and both are worth watching.

The next move was to Northern Ireland, the delightful Spring Show at Ballymena, and the plantings of Carncairn and Rathowen. In addition to the daffodil competition, the Ballymena Show incorporates other horticultural exhibits such as cacti and rock garden plants with floral arrangements and a variety of domestic arts to create, in effect, a miniature country fair. The atmosphere was entirely festive, and I was particularly impressed with displays of freshly baked loaves, muffins in baskets, and griddlecakes served forth on individual plates. All this was presented in the gymnasium of a recently constructed high school which had the immense advantage of affording perhaps the finest natural light I have encountered at any show. The blooms could be viewed with no color distortion whatsoever. Although the cold continued and, perhaps, had somewhat intensified, the exhibitors had coaxed a fine array of flowers into prime condition. Here again, the Rathowen collection claimed top honors and rather dominated the field. Best Flower went to Torridon, which though never large, is still as finished a flower as I found it to be fourteen years earlier. It will continue to hold its own against its increasingly distinguished progeny. It is also reassuring that size alone is not asserted over balance and quality.

It is fascinating that there is always something to be learned about daffodils. The frost, when Brian Duncan took me to his fields, could only be described as cruel, and what I saw appeared to be row on row of nodding flowers made of muted porcelain. They were frozen solid. The feeble warmth of the early morning sun was not enough to bring back the




flowers' brilliance and vitality; but after a few hours it was clear that no harm was done at all. Possibly this will come as no surprise to those who grow in rigorous climates; but for a California gardener, it was a source of amazement.

Of particular interest at Rathowen was the broad range of material that Brian Duncan is working into his breeding program with exciting results. Two sibling pink doubles with great symmetry and color depth have come from Murray Evans's N22/1 × Raspberry Rose. Seedling D691 is a fine 3 W-GW from Mitsch's Cool Crystal × Board's Monksilver. And Tom Bloomer's Golden Jewel × Midas Touch has produced D924, a reverse trumpet. This medley of bloodlines is generating fascinating flowers too numerous to mention in detail.

The last plantings visited were the splendid fields at Carncairn Lodge in Broughshane where, finally, the weather had distinct undertones of warmth. The flowers both in the commercial plots and in the naturalized plantings throughout the grounds were at their best in a splendid panorama. Individual cultivars that caught particular attention were Royal Wedding, an outstanding 2 W-W with a flatish, shallow cup; Irish Linen, another Division 3 white with an intense eye; Quiet Day, a 2 W-P of a specially delicate shade; the circular Picasso with its neat wire rim and the very white Saturn in the same class, utterly smooth and slightly reflexed; and lastly, Seedling 1/23/76, a captivating, small 3 W-W.

These lists, alas, go on and on, as this one clearly has; yet it is the stuff that excitement is made of for a daffodil enthusiast. New flowers here are slow to come by, as we all know. But perhaps the most important thing is the people behind the flowers. I remember first hearing a statement from Bill Roesse that may or may not have been original with him. "The flowers are only for a season, but the people are all year round."



**Special Announcement**  
***Murray Evans's and Bill Pannill's***  
*Hybridized Novelty Daffodils for show  
and garden are now available thru:*

**RUSSELL GRAHAM**  
[PURVEYOR OF PLANTS]  
4030 EAGLE CREST RD. N.W.  
SALEM, OREGON 97304

*Descriptive listing available free to ADS members. Send request with self addressed/ stamped envelope.*



# AN INTERNATIONAL STANDARD COLLECTION OF NARCISSUS SPECIES AND MINIATURES

JAMES S. WELLS, *Redbank, New Jersey*

In today's world, every discipline has to have a recognized set of standards and the Society recognized this in establishing the Approved List of Miniatures. But there still remains a wide gap between the list and reality; and the reality is that in many instances one really does not know what is correct, what is true. It would be nice if we could order from a source with confidence, but although some growers are much better than others, the problem of keeping these really small bulbs straight is very difficult. In the species, there are wide differences in forms of what are labelled the same thing, presumably due to collections made in the wild by different people at different times.

Before one writes off a certain bulb as being useless, one had better obtain stocks from another source and try again. It could be very much better.

Clearly, therefore, there is need for a standard collection, established and maintained in a well-run horticultural center, where the bulbs will receive the careful and individual attention many of them require to become established and develop their full potential. This is particularly true of most of the species, for they are used to certain conditions in their native field, and do not always take kindly to suddenly being asked to grow at nearly sea level, or in a hot, humid and damp climate. They are used to a brisk, well drained mountain side in Spain or Portugal, and if they are to succeed elsewhere, they must be provided with a fairly close facsimile of their native conditions. All this requires a high level of botanical knowledge, an establishment devoted to providing detailed microclimates to ensure the proper development of the plants being grown, and above all a guarantee of continuity so that once established, any horticultural development can be assured of years, decades of similar high level care.

Presumably because the requirements are so difficult, no one has attempted to establish a standard collection, not even in Europe. There used to be some, I understand, at Cambridge. Rosewarne had a plan at one time, but it did not develop; and the national collection of daffodils which is in Northern Ireland does not make a special effort in regard to species and miniatures. Clearly here is a vacuum waiting to be filled.

Those of you who have been to England in spring and have seen the natural display of species growing with abandon in the lawns of both the Savill Gardens and Wisley will know how well they do there. It has been my good fortune to come to know John Bond, the present Keeper of the Garden at Savill, quite well, and I have a most high regard for his botanical and horticultural knowledge. His standards also are high; he knows what he is doing, and he sees that it is done well. The gardens reflect this standard in every way; and it is a delight, no matter what the time of year, to visit and observe the richness of the plant collections combined with the quality of culture.

In the middle of last winter it occurred to me that the Savill Gardens under the keen and eagle eye of John Bond was just the place to establish a standard collection. I wrote suggesting this and John agreed at once and with enthusiasm. So the die is cast and now all it needs is for us to rally round individually, and send to John Bond a bulb of this or that which you can spare so that he can grow, compare, and finally establish a permanent, true to name, collection which can then be available to us all as a permanent yard stick. I was able to start the ball rolling with a shipment sent recently of nearly 500 bulbs in over 60 species and varieties, so the project is under way. But much more is needed on a constant basis for this to become the valuable tool it can be. This needs your help, and I hope that all the many enthusiasts who read this will AT ONCE sort out a few bulbs and send them to John Bond. I know he will appreciate it if you do.

The shipping of bulbs is very simple. Bulbs should be clean, dry, and free from soil. Put them into small paper bags, NOT PLASTIC. A health certificate is desirable if possible. Your local horticultural extension agent will tell you how to get one. It costs nothing. The bulbs should be labelled and mailed in a padded mailer by air small package. The address is: John Bond, The Crown Estate Office, The Great Park, Windsor, Berkshire SL4 2HT, England.

### CHARLES H. ANTHONY

Charles H. "Chuck" Anthony, President of the ADS from 1978 to 1980, died in Weekapaug, Rhode Island, on July 7th of heart attack he had suffered July 4th.

Chuck was an innovative and devoted President who worked long and hard for the ADS. As a board member for many years, he realized the need for, and instigated the writing of, a Board Manual which was later carried to completion by his successor. He spent many hours on the revision of the Handbook. He contributed financially to the creation of our membership pin and founded the Larus Trophy which he and Amy so graciously donated.

Chuck will be remembered for his expansive smile, hearty laugh, and ever-ready joke—but mostly for his kindness, caring, and generosity of time and spirit. Hospitality was his middle name. He loved the ADS and all its members. We shall miss him, and we send our deepest sympathy to Amy and his family.

## BEGINNER'S CORNER

FRANCES ARMSTRONG, Covington, Virginia

Last May I was visiting a friend who asked me to look at her daffodils and tell her what was wrong with them. Well, what was wrong with them was that she had planted them almost on top of the ground under oak trees on a hillside which had a surface of two to three inches of hard clay over shale. The poor bulbs had put forth a few inches of sickly foliage and mercifully expired. We leaned over and lifted them by the foliage as few roots had been able to pierce the cement-like soil. when I told her they should have been planted six to nine inches deep, she replied that her husband was unable to penetrate the ground with the spade more deeply than a few inches! Dear Beginners, I am sure you know better than to plant anything like that.

Before you make a decision to purchase bulbs, you should think about site selection. You will need a place where they will receive at least half a day's sun, where the ground is loose and friable twelve to eighteen inches deep, where there is good drainage through the soil. Water which runs downhill without being absorbed into the ground does no good at all to the underlying bulbs.

If your soil fails to meet these requirements, you will have to improve it with the addition of humus, fertilizer, and in heavy clay soils some sand as well. Humus is organic matter, plant and animal material, which has decayed to a fairly stable condition. Plants are constantly using up humus and nutrients in the soil, so practically all soils, with the exception of river deltas and drained swamps, can be improved by the addition of well rotted organic matter such as compost, peat moss, dried and aged manures (never fresh), rotted mulches, etc.

While you are digging humus into your beds, add some fertilizer low in nitrogen but high in phosphates and potassium. Soil that is slightly acid is best for daffodils. Let the ground settle for several weeks. The settled bed should be raised at least several inches above the surrounding area to insure good drainage. If you live in an arid climate, you may not want raised beds.

When the soil has cooled to 54° F (12° C) at a depth of five inches, bulb planting time has come. You may want to dust your bulbs with Sevin to discourage the daffodil bulb fly. Plant standard bulbs six to nine inches deep and eight to twelve inches apart. If planted in rows they may be placed four to five inches apart in the row. Planting more closely keeps the flowers from falling over. Miniatures are planted in depth about four times the diameter of the bulb and about the same distance apart. Water well when you finish planting to eliminate air pockets and to start root growth.

By all means, chart and label the different cultivars as you plant. Next spring recognizing each daffodil by name adds much pleasure to our enjoyment of them. In colder climates a two-inch mulch will protect from freezing and thawing and will keep the flowers clean during blooming season.

Older plantings need fertilizer and water, too, in early fall and again in late winter. Check all mulches and replenish if needed. Give your daffodils a home to their liking and you will never have to ask, "What happened?"

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## POSTSCRIPT TO POETS: ENGLEHEART'S LEGACY

MEG YERGER, *Princess Anne, Maryland*

From the desk of Willis Wheeler, the internationally recognized expert on plant pathology, especially including daffodils, came a note on this the last day of June, 1985.

He praised the article in the June *Journal* about "Poets: Engleheart's Legacy to Hybridizers." Being a daffodil hybridizer himself, he commented on the tremendous number of seedlings Engleheart must have grown which meant the selection and increase of a lot of selections to find the few to be introduced. He mentioned the amount of digging and record keeping involved and made the pertinent comment, "It is interesting that a number of English persons did so much of the daffodil breeding. They must have had a lot of spare time on their hands."

He pointed out the omission of Rupert Brooke 9 from the lists in the article, which he noticed because it was a favorite of his.

How I overlooked it I cannot imagine. It is a favorite of mine also. In fact, my bulbs were given to me by Willis Wheeler in 1974 when he was departing from Virginia to live in Florida. It is extremely fragrant and blooms in early midseason. The delicate texture of the perianth sets off a corona that is a fluted saucer in form and an eye that is, in my climate, green in the inner zone blending to yellow, then an orange band with a wide white line between it and the orange-red picot-edged rim. The bulb is quite elongated, even for a poet, and rough textured.

It is one of the daffodils that Dr. John Wister found, through correspondence with the originators, to have been in existence earlier than the date in the *RHS Classified List and International Register of Daffodil Names* which indicates it was registered for Engleheart in 1929 by Pearson. Dr. Wister learned that its proper date should be 1919, so I really should have included it in my article. His records from Swarthmore indicate he bought two bulbs of it from Pearson in 1925, and that for him in Pennsylvania it was late-blooming. So much for a hundred and fifty mile difference in latitude! It was one of the cultivars he did not find listed in American catalogues in 1929, but it appeared in 1929 English, Dutch, and Irish catalogues.

There is another Rupert Brooke poeticus—registered by David Bell of New Zealand for E.W. Cotter, distinguished downunder daffodil breeder. According to my observations, that one has an almost informal perianth with wavy petals and a corona that is flared disc in form. The eye of this one is olive green in the center with a small yellow area in the mid-zone and



an orange outer zone with a red rim. This Rupert Brooke develops a white line between the orange zone and the red rim upon aging. This one has a fairly sweet scent.

The fact that two poeticus flowers halfway around the world from each other should have been named for the same man is a tribute to his memory. The real Rupert Brooke was a famous English writer of war sonnets at the onset of World War I and died of blood poisoning while serving in the British Navy.

## GEORGE E. MORRILL

George E. Morrill, long time ADS member, died in early April. George had been a member of the Hybridizing Robin for many years, with his main interest being jonquil hybrids. His Oregon Gold, Pretty Miss, Buffawn, Fruit Cup, and Snowstorm attest to his success. Those of us in the Robin have lost a friend, but George has left us all a legacy in his flowers which brighten our gardens each spring. Our sympathy to his family.

## HERE AND THERE

Our Gertrude Wister was the recipient of the prestigious Arthur Hoyt Scott Garden and Horticulture Award presented by Swarthmore College on May 19 of this year. The award is given to an individual who has made an outstanding contribution to the science and art of gardening, and who has helped create and develop a wider public interest in the field. Our congratulations to Mrs. Wister.

During a conversation with Frank Harrison at the convention, he informed me that his Goose Green has been reclassified as a 3 W-GYR. Please make that change in *Daffodils to Show and Grow*.

The Alpine Garden Society (United Kingdom) Bulletin No. 40 of December, 1984, included the information that that Society has asked John Blanchard to write a monograph on narcissus species. Anyone who has seen them growing in the wild, or who may have color slides of them growing in the wild, is encouraged to write to Mr. Blanchard at the Old Rectory Garden, Shillingstone, Blandford, Dorset, England.

One of our members in Australia, Graham Sargeant (87 Powlett St., Kilmore 3601) would like to specialize in miniatures. He would be pleased to receive any seeds if you have any to spare.

Writing in *The Green Scene*, our Kathy Andersen extols the virtues of hybrid lilies bred by our Dr. Wallace Windus of Pennsylvania. For more than thirty years Dr. Windus has been breeding Asiatic lilies and has registered thirty with the RHS. His Gold Lode has received awards in Holland and from the North American Lily Society.



Wood engraving by Gerard Brender a Brandis.

## BOARD OF DIRECTORS MEETING

King of Prussia, Pennsylvania, April 25, 1985

(Abridged from the report of the Secretary)

Fifty-five directors and two guests were present. Mrs. Goethe Link, President, presided and Ms. Marilyn J. Howe, Secretary, recorded.

President Link stated she would give her report at the annual meeting.

First Vice President: Dr. Snazelle stated he would give his report as part of the Budget Committee.

Second Vice President: Mrs. Anderson asked all RVPs to have lunch with her at Longwood Gardens on Saturday, April 27.

It was moved and seconded that the minutes from the Portland meeting be approved as mailed. Motion carried.

Mr. Knierim gave the Treasurer's report. (See the June *Journal* for the complete report.)

The Auditor's (Mrs. P.R. Moore, Jr.) report was in the June *Journal*.

1984 Portland Convention: Ms. Howe reported that over 200 registered for the convention, and that a profit of \$3446.00 had been turned over to the ADS treasury.

Regional Reports were received from all nine regions.

### REPORTS OF STANDING COMMITTEES:

**AWARDS:** Mrs. Bourne reported that there were 38 approved shows for 1985, and that there would be a show in South Bend, Indiana, for the first time in 1985. All nine regions are having regional shows this year. Internationally, ribbons were sent to Sheffield, England; Gilnahirk and Omagh, Northern Ireland; and Banff, Scotland. An article was placed in the December, 1984, *Journal* stating guidelines for getting shows approved. She expressed appreciation for receiving most of the show schedules by March 15th deadline and said there is much improvement in the schedules. She also reported expenses of \$641.32 which included ADS medals for which the cost will be recovered.

**BREEDING AND SELECTION:** Dr. Bender advised that daffodil seed was received from Esme Phillips and since dispersed except for 2000 seeds reserved by the Chairman for testing the hypothesis of "Autotoxicity in Daffodil Seed Germination." The Chairman has received several challenging letters from ADS members and all have been answered. The Hybridizers Breakfast was scheduled for Saturday, April 27.

**CLASSIFICATION:** Mrs. Thompson reported that all changes to the classification have been reported to Dr. Throckmorton and are announced in the ADS *Journal*.

**DATA BANK:** A report from Dr. Throckmorton stated the Daffodil Data Bank is in better shape than ever. He acknowledged the great help and cooperation of Ruth Pardue and Robert Jerrell. A new edition of *Daffodils to Show and Grow* is being distributed. He thanked Mrs. Kate Donald of the R.H.S. for providing information on new cultivars and helping to edit the present information to make it more accurate.

**EDITOR OF THE JOURNAL:** Mrs. Gripshover reported that the *Journal* has received, for the fifth consecutive year, the Award of Merit for Excellence in Horticultural Education from the National Council of State Garden Clubs. The *Journal* is still being printed in Franklin, Tennessee, and the mailing is being done by the Executive Director. She thanked all the contributors to the *Journal* and asked for new contributors. She gave special thanks to Delia Bankhead for her research on the first thirty years of the ADS and Gene Bauer for the new cover logo.

**LIBRARY:** Mrs. Owen reported the addition of *The Herald of Spring*, by Robert J. McIlraith to the library.

**MEMBERSHIP:** Mrs. Armstrong reported that as of February 1, 1985, our membership stood at 1701 members, an increase of twelve over last year. She stated that the Executive Director did a study of drop-outs and found if the ADS could keep the new members for three years, chances are they will remain. She asked the Regional Vice-Presidents and the Regional Directors to pay special attention to new members.

**MINIATURES:** Mrs. Mackinney reported that twenty-four miniature growers attended the Miniature Committee breakfast held April 6, 1984, in Portland. All phases of miniature culture were discussed. She also stated eight articles pertaining to miniatures were published in the *Journal* in 1984. A new Approved List of Miniatures was published in the March, 1985, *Journal*.

**PHOTOGRAPHY:** Mrs. Shryoc reported the ADS has sixteen sets of slides for program rentals. Thirty-one rentals were recorded this year compared to sixty-seven rentals the previous year. The most popular continues to be the "Daffodil Primer" with eight. A new program on "American Hybridizers" with 140 slides has been added. She has continued to receive requests for English and Irish Daffodils. Harold Cross of Tasmania contributed a cassette tape and 50 slides titled "Breeding Double Daffodils" which was his talk given at the Third World Daffodil Convention. The Chairman thanked everyone who contributed slides to the Library.

**PUBLIC RELATIONS:** Mrs. Howard's report discussed methods for promoting daffodils all year. She also asked the RVPs to submit the name of a potential public relations person, preferably a judge, from each state in the region so she can start a network of public relations ideas from around the world.

**PUBLICATIONS:** Mrs. Cartwright stated that she is resigning from the Board and has enjoyed serving as Publications Chairman.

**REGISTRATIONS:** Mrs. Anderson said the 1984 registrations' report appeared in the 1984 December *Journal* and the 1985 report will appear in the December 1985 *Journal*.

**RESEARCH, HEALTH AND CULTURE:** Mr. Wadekamper's report stated his committee has prepared a job description which will be submitted to the Board for approval. A letter was sent to the Chairman of the Publications Committee in January regarding publication of Dr. Snazelle's articles on diseases of daffodils. No reply was received. A letter was sent to Dr. Jones requesting information for a report on the grant of \$546.00 made to the University of Georgia Botanical Garden for "Determination of Optimal Date of Removal of Narcissus cv. Unsurpassable Foliage for the Athens, Georgia, Area." A reply from Michael Dirr, Professor of Horticulture and Acting Director of the Botanic Garden, said that Dr. Jones is no longer with the Botanic Gardens and information left with him. Mrs. Ager, who is a resident of Georgia, said she would look into the matter and report back to the Chairman of the Committee. A request for \$800.00 for the final installment on Dr. Snazelle's work on basal rot research has been presented to the Budget Committee. Two proposals were circulated to the members of the Board for consideration. One for THE AMERICAN DAFFODIL SOCIETY RESEARCH ENDOWMENT FUND and another proposal for NUTRIENT REQUIREMENTS OF DAFFODILS. It was moved and seconded to table the discussion until Saturday, April 27, 1985. Motion carried.

**ROUND ROBINS:** Mr. Etheredge reported the Robins are making their rounds satisfactorily. A new Robin dealing with Daffodil Species and Divisions 1 through 8 has been formed. Anyone interested in joining a Robin or who has any ideas should contact the Robin Chairman.

**SCHOOLS AND JUDGES:** Mrs. Liggett has prepared a combined job description for the Schools and Judges Chairman. It was moved and seconded to read the description on Saturday. Motion carried. Mrs. Liggett reported that the ADS has a total of 238 Accredited Judges, 57 Student Judges, and 26 Accredited Judges Retired. She also reported School II was held in California, Ohio, Virginia, and Connecticut; and School III in Mississippi. Judges Refreshers were also held in Fortuna, California, and Powder Springs, Georgia. Total 1984-85 Judges who refreshed to date is 45.

**SHOW REPORTER:** Mrs. McKenzie stated her report would appear in the September *Journal*.

**TEST GARDENS:** Mrs. Bozievich stated there are twenty-two ADS Test and Display Gardens in fourteen states. All regions are represented. The Test Garden at the University of Arkansas has been moved to a more central location at Hendrix College in Conway, Arkansas. Mrs. J.C. Dawson will serve as ADS representative. A new Display Garden has been designated at the Fort Worth Botanic Garden. Mrs. Kelly Shryoc is serving as ADS representative. The Chairman stressed that daffodil plantings inspire research and are good teaching tools for future horticulturists. ADS members wishing to make donations of bulbs (tax-deductible) should contact her. Report of the Wister Award will be made at the fall board meeting.

**EXECUTIVE DIRECTOR:** Miss Anderson reported the printing of DTS&G increased the mail. Membership fluctuates but the ADS retains the same number of members. We are in good financial shape.

**UNFINISHED BUSINESS:** None

**NEW BUSINESS:**

**1985 BUDGET:** Dr. Snazelle proposed the following budget for 1985.



# AMERICAN DAFFODIL SOCIETY PROPOSED BUDGET OF 1985

## ESTIMATED INCOME FOR 1985

Dues .....	\$13,000.00
*New Life Members .....	1,500.00
Income from Cash Reserves	
* Interest on \$20,000.00 CD, Phoenix Savings and Loan @12.75%, due on 10/86; includes the Larus Fund .....\$10,000.00—\$2550.00	
Interest on \$5000.00 CD, First National Bank of Seattle @11.50%, due 12/86 .....	575.00
Interest on \$10,000.00 Ford Motor Bonds @ 8.5%, due 3/91 .....	850.00
Interest on \$11,000.00 CD, Homestead Savings and Loan @13.15%, due 5/30/89 (7 months) .....	840.00
Interest on \$3500.00 CD, Bank of Mississippi @9.25% due 5/28 .....	<u>333.00</u>
	5,148.00
Sales from Executive Director's Office .....	5,000.00
Slide Rental .....	250.00
Advertising .....	500.00
Projected Philadelphia Convention Surplus .....	<u>3,500.00</u>
Total Income .....	\$28,898.00
LESS: *Restricted Income .....	<u>1,500.00</u>
Estimated Total Unrestricted Income .....	\$27,398.00

\*Restricted Income— Only interest from New Life Members and from the Larus Fund may be spent.

## ESTIMATED EXPENDITURES FOR 1985

Officers		
President .....	\$ 200.00	
First Vice-President .....	100.00	
Secretary .....	<u>200.00</u>	500.00
Regional Vice-Presidents		
New England .....	\$ 198.00	
Northeast .....	260.00	
Middle Atlantic .....	450.00	
Southeast .....	180.00	
Midwest .....	273.00	
Southern .....	100.00	
Central .....	100.00	
Southwest .....	170.00	
Pacific .....	<u>140.00</u>	1,871.00
Committee Chairman		
Awards .....	\$ 500.00	
Breeding and Selection .....	-0-	
Classification .....	25.00	
Data Bank .....	400.00	
Editor of the Journal .....	15,000.00	
Library .....	-0-	
Membership .....	-0-	
Miniatures .....	25.00	
Photography .....	175.00	

Publications . . . . .	25.00	
Public Relations . . . . .	50.00	
Round Robins . . . . .	50.00	
Registrations . . . . .	10.00	
Research, Health and Culture—		
Basal Rot Project		
Dr. Snazelle . . . . .	800.00	
Schools and Judges . . . . .	75.00	
Show Reporter . . . . .	35.00	
Test Gardens (Wister Award) . . . . .	<u>125.00</u>	
		17,295.00
Executive Director		
Executive Director's Salary . . . . .	\$ 3,600.00	
Clerical Salary . . . . .	2,200.00	
Social Security . . . . .	389.00	
Telephone . . . . .	50.00	
Postage . . . . .	1,200.00	
Printing and Supplies . . . . .	1,000.00	
Audit Expense . . . . .	<u>.00</u>	
		8,439.00
	Total Estimated Expenses	<u>28,105.00</u>
	Total Estimated Income	<u>27,398.00</u>
	Deficit to be taken from Reserve	(707.00)

#### ADDENDUM

Expenditures approved in 1984 but paid in 1985:

1. DTS&G (2000 copies) . . . . .	\$ 2,922.15
2. Rosters (including envelopes and postage) . . . . .	<u>1,156.22</u>
*Total	\$ 4,078.37

\* These expenses were paid for by cashing in a \$5,000.00 C. D.  
BREAKDOWN OF DTS&G

Total Production Cost (1700 copies)* . . . . .	\$ 2,547.00
Mailing (1700 × 0.63) . . . . .	1,071.00
Mailing Envelopes . . . . .	<u>115.00</u>
Total Cost	\$ 3,733.00
Total Expected Sales (1700 × \$4.00) . . . . .	\$ 6,800.00
Total Cost . . . . .	<u>3,733.00</u>
Net Profit	\$ 3,067.00

[\*300 copies were purchased by the RHS at cost.]

Mrs. Vonnegut questioned the budget for RVP's newsletter. She cited increased costs for postage. Dr. Snazelle replied that at present the maximum amount allotted for each member is \$1.50 unless the Board approved a larger amount. Mr. King questioned the budget figures for dues. If we used last year's figure the budget would be balanced. Mr. Erlandson moved the budget be adopted. Seconded by Mrs. Moore. Motion carried.

REPORT OF THE BY-LAWS COMMITTEE: Mr. Erlandson reported that Mrs. Link appointed Mrs. Marvin Andersen, of Delaware, and Mrs. P.R. Moore, of Virginia, and himself as a committee of three to review the By-Laws and propose any changes that they thought were necessary. Changes to the By-Laws were largely housekeeping and most of the proposed amendments have been to keep up to date with progress and development of our Society. Mr. Erlandson moved on behalf of the By-Laws Committee to adopt the committee report as circulated. Thirteen amendments were proposed, Twelve were adopted by the Board. It was moved and seconded to accept the By-Laws as amended. Motion carried. The By-Laws will be submitted to the General Membership for approval at the 1986 Annual Meeting in Memphis, Tennessee. [A complete list of recommended changes will be printed in the December *Journal*.]

CONVENTION SURPLUS: Discussion followed on whether to put convention surplus funds into the general fund or the Research and Education Fund. It was moved and seconded to table discussion until Saturday.

FALL MEETING: Mrs. Pardue suggested the Marriott Hotel at O'Hare Airport in Chicago on October 11 and 12. After some discussion, it was moved and seconded to table the discussion until the Saturday April 27th Board Meeting. Motion carried.

LIABILITY INSURANCE FOR THE ADS: Mrs. Mackinney suggested the ADS carry Liability Insurance for conventions and shows. After discussion, Mr. Frank moved that the President appoint someone to investigate and report back to the Board on Public Liability Insurance for the ADS. Mrs. Riley seconded. Motion carried. Mrs. Krahmer suggested the individual appointed should also investigate to see if various local shows can get any type of Umbrella Insurance cheaper through the ADS for local shows.

FUTURE CONVENTIONS: President Link announced the locations for the future conventions: 1986, Memphis; 1987, Columbus; 1988, she had received two invitations. One was from Washington D.C. and another from San Francisco. Mrs. Armstrong moved to accept the invitations in order received. Mrs. Riley, seconded. Motion carried. 1988, Washington D.C.; 1989, San Francisco.

The meeting was then adjourned.

## ANNUAL MEMBERSHIP MEETING, April 25, 1985

Mrs. Goethe Link, President, called the meeting to order. She thanked the Mackinneys and their Committee for all their efforts in organizing the convention. It was moved and seconded to dispense with the minutes from the Annual Meeting in Portland, Oregon. Motion carried.

Mrs. Link reported that the Society is in sound financial condition. *Daffodils to Show and Grow* has been re-published. She thanked Dr. Tom Throckmorton and Mr. & Mrs. William Ticknor for all their efforts in editing *DTS&G Our Journal* has received the National Council of State Garden Clubs Award. She stated that thirty-eight shows will be held in 1985, more than ever. Our By-Laws are in the process of being revised and will be presented to the membership at the annual meeting to be held in Memphis, Tennessee, next year.

Mr. Knierim reported that the Society is in sound financial shape. The full report of the Treasurer is on file. Mr. P.R. Moore of Virginia suggested the ADS spend more money on Research and Education.

Dr. Snazelle reported on a proposal for the ADS Research and Endowment Fund. The full report is on file. Mrs. Jesse Cox, Chairman of the Nominating Committee, proposed the slate of officers [See complete listing elsewhere in this issue.] who were unanimously elected.

President Link presented the retirees from the Board a certificate of appreciation. The Silver Medal given for service to the American Daffodil Society was awarded to William O. Ticknor. The Awards Chairman, Mrs. Hubert Bourne, presented the ADS show awards.

## BOARD OF DIRECTORS MEETING, April 27, 1985

A meeting of the new board was held with 54 directors and three guests present. Mrs. Goethe Link presided and Marilyn J. Howe recorded. President Link called on Mrs. Jesse Cox, Chairman of the Nominating Committee, to present the nominees for the offices of Secretary and Treasurer to be appointed for a one year term. The names were presented separately and Mrs. Link called for additional nominees from the floor. There being none, Mrs. Link declared Marilyn J. Howe elected Secretary and Wells Knierim elected Treasurer. Mrs. Link introduced each Board Member. She then introduced the Committee Chairmen she wished to appoint for a one year term. [See list elsewhere in this issue.]

EXECUTIVE COMMITTEE APPOINTMENTS: President Link asked approval for the appointments to the Executive Committee and the Nominating Committee. [See list.]

## UNFINISHED BUSINESS

**RESEARCH AND DEVELOPMENT PROJECTS:** Mr. Wadekamper moved to accept the new job description for the Research, Health, and Culture Committee. Motion carried. (Note: Job Description is on file with the Secretary.)

**PEST AND DISEASES MANUAL:** No response was received from the previous Publications Chairman regarding the printing of Dr. Snazelle's articles. Mr. Wadekamper has discussed the matter with the new Publications Chairman. It was the consensus to hold up until a complete manual on culture could be written.

**RESEARCH ENDOWMENT FUND:** Dr. Snazelle presented a proposal for the Research and Endowment Fund. The purpose is to support all aspects of daffodil research. The Fund would be created by estate bequeaths and gifts, gifts in the memory of former ADS members, their family members or their friends. Also proceeds of ADS conventions with Board approval would be placed in the Fund. Only revenue from the Fund will be spent. The principal will remain intact. (Note: The complete proposal is on file with the Secretary.) Dr. Snazelle moved adoption of the proposal and Mrs. Andersen seconded. After some discussion, motion carried.

**NUTRITIONAL REQUIREMENTS FOR DAFFODILS:** Mr. Wadekamper circulated to the Board a proposal to study Nutritional Requirements of Daffodils to be conducted by Dr. W.C. Anderson of the Northwestern Washington Research and Extension Unit of Washington State University at Mt. Vernon. (Note: Complete proposal is on file with the Secretary.) Mr. Wadekamper moved to accept the proposal. Mr. Erlandson seconded. Mrs. Andersen felt that the research had already been done. Mr. Wadekamper said the research was done at a commercial level but not on a small scale. Motion carried.

**SCHOOLS AND JUDGES:** Mrs. Liggett presented the job description for Schools and Judges. She moved acceptance. Motion carried. (Note: Job Description is on file with the Secretary.)

## NEW BUSINESS

**MODIFY 1985 BUDGET:** Mrs. Vonnegut proposed the following resolution. Be it resolved, whereas postage and printing expenses have increased,

1. I move to modify the budget by striking out \$1.50 per member presently allowed for the Regional Newsletters and inserting \$2.00 per member. Motion carried.

2. I move that in event the motion to Modify the sum of \$1.50 per member to \$2.00 is adopted that it shall be retroactive for the 1985-86 budget. Motion carried.

**PROMOTION OF AMERICAN DAFFODIL SOCIETY:** Miss Anderson moved: In the interest of increasing and promoting information about the American Daffodil Society, and how to become a member of the Society, I move that the Editor of the *Daffodil Journal* and the Executive Director be given authority to send at their discretion, occasional complimentary copies of the *Daffodil Journal* to Libraries, Botanical Gardens, Arboreturns and Garden Centers to be used in their library of materials about plant societies and to continue to publish a schedule of dues in the *Daffodil Journal*. Motion carried as amended.

**DAFFODILS IN THE NATIONAL CAPITOL:** Mr. Roese suggested that the ADS write a letter to the Department of Interior asking that they use American-grown cultivars in landscaping the National Capital. It was moved and seconded that Mr. Roese should write a letter under the name of the American Daffodil Society to the Department of the Interior regarding the use of American grown cultivars in landscaping the Capitol. Motion carried.

**FALL BOARD MEETING:** Mrs. Pardue stated she would chair the fall board meeting in Chicago to be held on October 11 and 12 at the O'Hare Marriott Hotel. It was moved and seconded to accept the invitation. Motion carried.

**TAPING OF SPEAKERS AT THE ANNUAL MEETING:** Miss Grier asked the Board if they could make arrangements for taping speakers at the Annual Meeting. The tapes could be rented by local societies for their programs. Mr. Roese moved the ADS make arrangements for taping of convention speakers and the Annual Meeting and the tapes be rented to organizations at a nominal fee plus return postage. Mrs. Cox seconded. Mrs. Cameron suggested looking into V.C.R. Mrs. Shryoc said she had requests of tapes of convention speakers. Motion did not carry. Mrs. Gripshover then moved that a committee be appointed to look into the use of Video Tapes for recording speakers at our Annual Meetings and the tapes be placed in our archives. Mrs. Madsen seconded. Motion carried.

The meeting was adjourned at 5:30 P.M.



## CHARACTERISTICS OF THE SPECIES CLEARLY EVIDENT

GEORGE TARRY, *Cheshire, England*

I enjoyed immensely the article on Division 6, cyclamineus hybrids, by Rod Barwick in the March, 1985, *Daffodil Journal*, especially as this division, together with 5, 7, and 8, is increasing in popularity in all parts of the world.

Towards the end of the piece, he criticizes the advice to English judges that the cyclamineus hybrid has its corona at an acute angle to the stem, and considers that this must favor immature flowers as in Tasmania they mature with blooms virtually at right angles. While I do not grow as many cultivars from this division as Mr. Barwick, I have an extensive collection of slides and photographs from all the countries where daffodils are grown seriously—Britain, USA, New Zealand, and Australia—and this gives ample evidence that the advice to English judges is correct. This is especially true when the cultivar has been derived directly from *N. cyclamineus* pollen but not so obvious where *N. cyclamineus* is removed in the breeding cycle by one or more generations, or where the attachment to Division 6 is based entirely on size and reflexing of perianth with no firm evidence of the origin of these characteristics.

The advice was not based solely on the performance of cultivars, but also goes back to the basic principle that to justify classification as a cyclamineus hybrid the characteristics of the species must be clearly evident. As my botanical education was limited to a most elementary study at a very tender age, I have to consult the specifications set down by experts and these give the main characteristics of the cyclamineus species as:

- early flowering
- flowers drooping
- uniformly deep yellow
- unscented
- perianth segments linear, oblong, strongly reflexed upwards
- corona as long as the perianth segments

A specimen bloom is, of course, perfectly illustrated on the final page of the AHS *Daffodil Handbook* published in 1966 and still available from the ADS.

From this specification it will be seen that the drooping pose is as much a part of a typical cyclamineus hybrid as the reflexed perianth, although the degree to which either is taken into account in making show awards may vary from judge to judge.

This variation in judging may be inevitable until all the Divisions 5-8 are grown and shown as widely as Divisions 1-4 and an acceptable standard of excellence laid down for each of these divisions. At the present time the characteristics which must be clearly evident to justify classification in

Divisions 5-8 are not as well known as they should be, and there is little guidance on the relative importance of those characteristics on the show bench. When the level of entries in these classes is limited, the correct allocation of the appropriate awards creates very few problems, but when entries increase and competition is very keen, it will be necessary to be conversant with the finer qualities of each division. How many of us are ready and able to meet the challenge and how many will find themselves involved in controversy over the importance of the characteristics which must be clearly evident?

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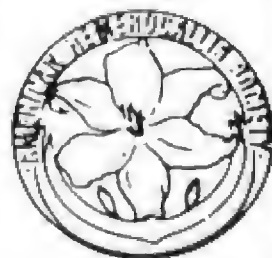
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# ADS CONVENTION—1985

LUCY CHRISTIAN, *Richmond, Virginia*

*Photos by Mary Lou Gripshover*

Queen of Spain, Empress of Ireland, Duchess of Abercorn—yes, they are daffodils, but what is King of Prussia!!? That's where the thirtieth annual convention of the American Daffodil Society was held on April 25-27, 1985.

King of Prussia is the name of a town in Pennsylvania which acquired its name from the 18th century hostelry, the King of Prussia Inn. This inn is now a landmark, not at a sleepy village crossroads, but on the medial strip of Highway 202 at the hub of a high tech corridor. Although hundreds of thousands of motorists pass the solid stone walls every day, few know the origin of the unusual name of the town of King of Prussia. George Washington probably slept there!

Although the ADS Convention didn't formally open until Thursday night, activities for many started Wednesday in the staging of the 1985 National Show presented by the Northeast Region of the American Daffodil Society. The setting for this lovely show was in the pool room of the hotel where there was room to spread out and each flower and collection could be viewed leisurely.

Flowers came from the District of Columbia and many of the thirty-one states represented at the convention which made for an excellent show, in spite of the hot and cold weather of the eastern coast. The domestic and foreign exhibits were of much interest and it is always amazing how they can arrive from such distances in such beautiful and excellent condition.

The annual meeting was called to order by our president, Mrs. Goethe Link. After a cornet solo of the "Star Spangled Banner" by Dr. Marvin V. Andersen and a few minutes of silent prayer for those not with us, a delicious dinner was served.

A most important and encouraging part of business was the report of the treasurer, Wells Knierim. He reported over 1700 members, that more money was taken in than paid out, and that the Society was in excellent financial condition.

The Nominating Committee's report was given and accepted as presented by Mrs. Jesse E. Cox. The Silver Medal was presented to a most deserving previous Executive Director, William O. Ticknor. It was hoped Bill would allow Laura Lee to wear the medal at times, since she was such an important part of his work as Executive Director.

ADS Show awards were presented by Mrs. Hubert Bourne, Chairman of Awards.

Friday started with a well-attended 7:30AM miniature grower's breakfast at which many interesting and educational subjects concerning the raising and showing of miniature daffodils were discussed. Mrs. W. R. Mackinney, used to dealing with a small committee at the miniature breakfast, rose to the occasion and handled the discussion in an excellent manner.

The morning Symposium, with Mrs. Robert Weeks presiding, began with Dr. Theodore Snazelle's presentation of Part II of "Daffodil Diseases and Pests." A print out of his lecture was available which dealt with bulb, stem, and root lesions; nematodes; large and small narcissus flies; mites; and slugs.

"Writing and Interpreting a Show Schedule." It can be done by almost anyone if Mrs. Hubert Bourne's instructions and outlines are followed. They are explicit and in detail. A schedule chairman must also have possession of the *ADS Handbook for Growing, Exhibiting, and Judging Daffodils*. With these in hand go to work! Exhibitors have the responsibility of knowing the rules for showing also. With "Tag's" help, it can be done successfully.

A delicious buffet lunch was served and enjoyed, after which Dr. Martin Mathes presented a program on "Micropropagation of Daffodils Using Tissue Culture Methods." For this you are referred to Dr. Mathes's article in the March 1985 *Journal*. It is certainly not the procedure an ordinary daffodil grower could use to increase the number of daffodils grown, but read it! This was the refresher course for the judges.

In the opinion of many, the skit, by Kathy Andersen, Bill & Joy Mackinney, which followed was certainly a "refresher course" and should be presented at each convention. It wasn't known until now what hidden talent was available!

The dinner meeting was opened with a musical rendition by Dr. Andersen of "God Save the Queen" (or "My Country 'Tis of Thee," depending on your outlook) which was quite appropriate as the overseas guests were being honored.



Left, Bill Roese and Brent Heath compare notes; right, Kay Haines Beach found daffodils in the conservatory.



Sir Frank Harrison entertained us with his ramblings (as he called them). He certainly has an interesting knowledge of American history. He said that on April 26th in 1813, the British burned the White House sending President Madison back into Virginia. He spoke of British invasions and referred to the present one by the friends from Britain—the Campbells, the Reades, Harrisons, and Abel Smiths—who were present at the convention. Mr. Lemmers of the Netherlands was also present. All hostilities are forgotten and the British come to smoke “a pipe of peace and sip Jack Daniels.”

Sir Frank became quite serious and praised generously the *ADS Journal*. He said it leads the field, it expresses “facts and not other people’s opinions.” He was high in praise of “female editorship. . .the *Journal* is factual, professional and interesting.”

Due to the changes made in sponsorship and the absence of the past curator of the Guy Wilson Gardens, the Gardens had fallen into some disrepair. However, according to Sir Frank, they are now in the safe hands of Campbell and Duncan and maintenance is improving.

Saturday, beginning at 8:00AM the first bus left for Winterthur, the du Pont estate, followed by others at 8:15 and 8:30; finally at 9:30 those at the hybridizers’ breakfast left on the fourth bus.

The day was beautiful and the trip to Chadds Ford and Winterthur Museum was all one could ask—except more time. The grounds seen from the tram which wound through a golf course softened by drifts of daffodils (which were past their beauty), acres of azaleas, trees of every description, wild flowers, and many more beautiful shrubs all blended together to produce the outdoor setting for the nine story, over two-hundred-room house full of furniture from many periods. It was beyond description.

Time was of the essence so it was necessary to move on to Longwood Gardens. Here we enjoyed hurried lunches, wanting to see as much as possible before having to return to the buses at 3 o’clock. We were on our own to enjoy the beauty of the surroundings. The conservatories offered enough beauty to take up the time with glimpses of all the outside offerings—the copper beeches, the evergreens, the dogwoods, the lilacs, and so much more.

In the conservatories were found delphinium fully six feet tall, hanging baskets beyond description of varied plantings from hydrangeas to ferns, roses of many varieties, and the orchid room. Put Longwood on your vacation list and see it in the various seasons, each beautiful in its own way.

Saturday evening honored those who had made the thirtieth American Daffodil Society Convention a most successful one in every way. After a delicious dinner we were pleased with the surprise we were promised in the form of William Pannill who was the lively auctioneer of many articles. Many articles including glasses, ties, picture frames, wallets, etc., all with a daffodil motif, were successfully auctioned off by Bill Pannill, to the delight and amusement of us all.

Thus ended a successful blending of a beautiful daffodil show, educational exhibits, forums, and fun. We now have the pleasure of accepting the invitation of Miss. Leslie Anderson to meet in Memphis in 1986. See you there!



Top left, on the tram; right, lunch time; bottom left, Richard Ezell, Kate Reade, and Wim Lemmers confer; right, Kate Reade, Wim Lemmers, Ted Snazelle, Cathy Riley, and Loyce McKenzie in the conservatory.

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### THE COVER PHOTOGRAPH

is of Grand Monarque, 8 W-Y. Said to be of Dutch origin, it was registered in 1890. It is well suited for growing in pots.  
(Gripshover photo.)

## THE ENGLISH SEASON, 1985

GEORGE TARRY, *Cheshire, England*

Photos by the Author

The English weather in the first half of 1985 appears to have been a sharp contrast to that in America with an emphasis on cloud, rain, cool temperatures, and very little sunshine. Although records show that temperature increased between March and June, this was not particularly noticeable, and I began lifting bulbs in the same clothing—pullover and anorak—that I wore for the early inspection of developing growth. Flowers were later than most growers expected, and while many were very good, it was inevitable that others were cut and staged before they reached their full potential. In such a season as this, a show report tends to mislead the unwary as the early part of the season relies heavily on pot-grown bulbs. Thus the range of cultivars is influenced unduly by the



minority of exhibitors who are prepared to adopt pot culture on a major scale and the number of suitable bulbs available to them.

The pattern of RHS show dates throughout the year is governed by factors other than the needs of the daffodil, and unfortunately the available dates were unsuitable for the usual early competition at the end of March, and the main daffodil show had to be held on 8 April, too early for most growers to follow their well-established routines. We started off, then, with the premier competition of the season, the Engleheart Trophy for twelve cultivars by the raiser, and this was rather an anticlimax. With the passing of John Lea in 1984, we had expected a number of contenders from recent years to make a special effort, but the overall standard of the five exhibits which were staged could only be described as disappointing. The Trophy went most deservedly to Brian Duncan who overcame the handicap of growing in a very late area, and of a very long journey, to set up a well-balanced collection. By the high standard that he has set himself in recent years, one or two blooms, although good, were not outstanding; but there was no need for the judges to hesitate in reaching their verdict. Five of his named blooms are now familiar on both sides of Atlantic—Dr. Hugh, Regal Bliss, Rimmon, Ulster Bank, and High Society—while the sixth, Limbo, set a new standard for smoothness for orange perianths. I refrain from comment on those under number as this serves little purpose until we know that they are likely to be named and made available.



Brian Duncan's winning Engleheart Collection included: top, D-719, Doctor Hugh, D-745, D-596; center, Regal Bliss, D-525, Rimmon, D-729; bottom, Limbo, High Society, Ulster Bank, and D-535.

In second place was veteran exhibitor, Tom Bloomer, whose collection lacked balance with only two yellow perianths. Even more unusual, all twelve were named and included 1985 releases Ravenhill 3 W-GYO, Algarve 2 W-GPP and Mentor 2 W-GPP to assist those contemplating purchase. Even more interesting were Chief Inspector 1 W-Y and Megalith 2 W-Y, both of which won single bloom classes and should provide valuable reinforcement to two weak classes.



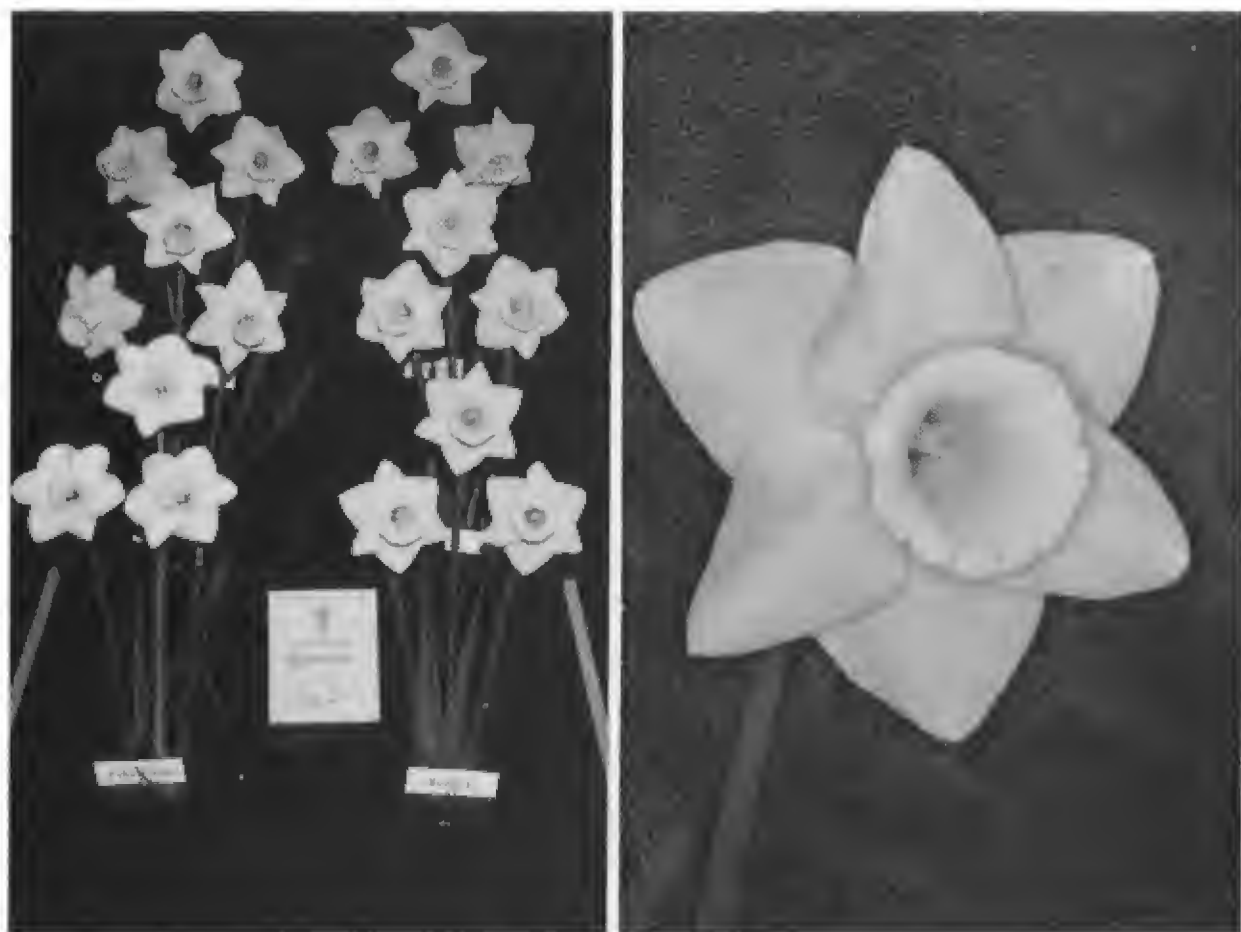
Top: left, Algarve; right, Chief Inspector. Bottom: left, Megalith; right, Mentor.

John Blanchard created a ripple of excitement by staging twelve hybrids from species, but a close inspection and a moment's reflection confirmed that first generation seedlings cannot compete on equal terms with cultivars from Divisions 1-3 with many generations of careful selection of form and color behind them.

The Guy Wilson Memorial for three stems each of six all white cultivars does not attract the support it deserves, but it was no surprise that Rathowen won this with a set that came close to perfection and included Sartoria 1 W-GWW, which I had not noticed before.

The single bloom classes contain all the best current exhibition cultivars grown to the highest standard and merit close attention to see if any of the new releases are likely to displace the established favorites. The most likely candidate was Loch Maberry 2 Y-R, raised by John Lea and staged by Clive Postles, which won in the keenest competition in this section. Clive, who has taken over and will now distribute most of John Lea's stock, also produced an immaculate specimen of April Love 1 W-W which fully merited the award of Best Bloom in Show.

In the Amateur classes, only Jack Gilbert was able to assemble the fifteen vases of three blooms required for the Bowles Cup, and they made a magnificent display. He also staged an equally impressive set of twelve blooms to win the Richardson Cup, and although one or two blooms showed the signs of being out of their normal season, Loch Carron 2 Y-R, Loch Maberry 2 Y-R, and Cairn Toul 3 W-ORR were outstanding by any standard, with Loch Carron taking the award for Reserve Best Bloom.



The Guy Wilson Trophy winner (left) included: top left, Sartoria; right, Vigilante; center left, Silent Valley; right, D-311; bottom left, Rutland Water; right, Muirfield. Right, April Love, Best Bloom in London.



Left, Loch Carron; right, Loch Maberry

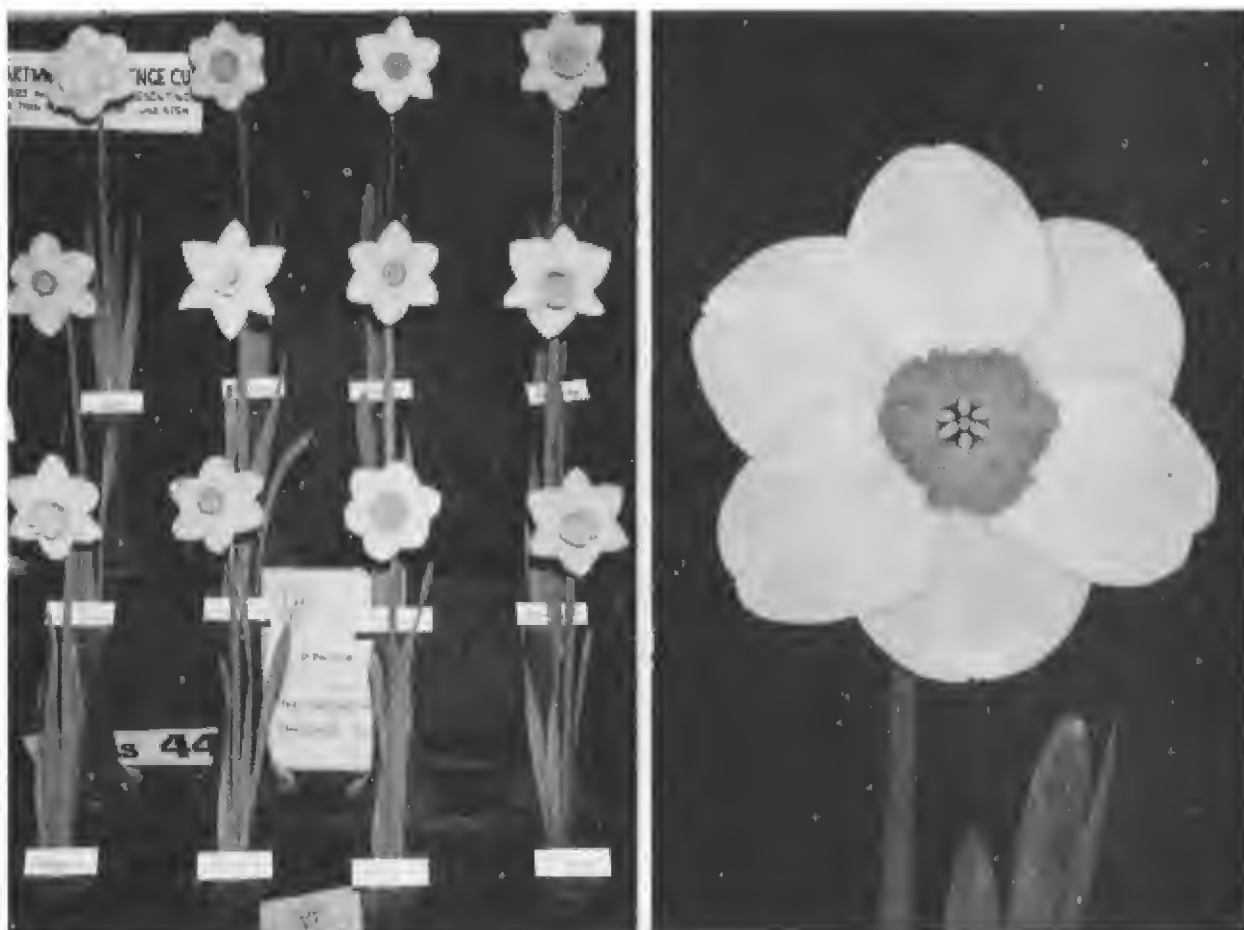
In the following ten days, we had a short period of warm sunshine and both the flowers and their growers showed how much they appreciated this by staging the best Daffodil Society Show at Solihull for many years, the highlight of the season for most of us, especially as Brian Duncan made his first visit to the show with a complete range of flowers.

The coveted Board Medal (3 vases of 3) attracted the best competition for this award that we have seen to date with Clive Postles taking first place from Brian Duncan by a narrow margin and including in his exhibit the Best Seedling in the Show, Lea 1-38-73, 2 Y-R, of such refinement and quality that it surpassed all the named cultivars of this type from the same raiser. Clive also retained the Bourne Cup for twelve by the raiser, the judges deciding that he had sufficient quality to overcome the handicap of lack of balance with only four yellow perianths. Again, Brian Duncan was placed second.

Although the Cartwright Cup, for twelve in commerce, had only two entries, the winning set from Paul Payne was, for me, the finest collection I saw in the whole season. He used Tullygrove, Loch Lundie, and Torridon, all 2 Y-R, with Rockall 3 W-R to supply brilliant color; and among those to set these off was Broadland 2 W-W, which provided variation of form with its star-like outline in cleanest white.

Brian Duncan's entries in the series of cup classes for six of one type added a new interest, and he scored successes in three—the Williams for all yellows; the Arkwright for bicolor trumpets; and the one he coveted most of all, the White Daffodil, as Northern Ireland has long been considered the home of the white trumpets. His Empress of Ireland 1 W-W was most impressive even in the company of the most recent and expensive of its type; and he also staged very fine specimens of Jumbo Gold 1 Y-Y and Scoreline 1 Y-Y, both of his own raising.





Left, Cartwright Cup collection included: (top) Unique, Mill Grove, Rockall, Banbridge; (center) Loch Lundie, Broadland, Achduart, Newcastle; (bottom) Dailmanach, Torridon, Borrobol, and Ballyrobert. Right, Cairn Toul.

The Open single bloom classes were the scene of Clive Postles's other efforts, where he was the principal winner with Gold Convention 1 Y-Y (Best Bloom in Show), Loch Hope 2 Y-R, Golden Jewel 2 Y-Y, Loch Brora 2 W-O, Dailmanach 2 W-P, Cairn Toul 3 W-ORR, Ben Hee 2 W-W, and Delos 3 W-GWW. In its present form, Gold Convention has changed considerably from the style of the blooms first exhibited by John Lea in the Engleheart Cup, and careful measurement shows that fewer and fewer blooms are appropriate to Division 1, so early transfer to Division 2 has become probable.

Other winners, with blooms which were good enough to outclass those of Clive Postles, were Reg Nichol with April Love 1 W-W and Horace Goodwin with Colley Gate. The most interesting class of all was for Division 9, where there was a direct challenge of the traditional poet, Vers Libre 9 W-GYR from Brian Duncan, by Killearnan 9 W-GYR, raised by John Lea and staged by Clive Postles. Although Killearnan is a most striking flower and has been confirmed as appropriate to Division 9 by the RHS Narcissus and Tulip Committee, the judges gave preference to the traditional Vers Libre.

The Amateur classes maintained the overall standard of the show, and in the Norfolk Cup, with its price limit of one pound a bulb, Derek Williams reminded us once again that there are still many reliable exhibition cultivars at a modest price with his Verona 3 W-W fully deserving the award for Best Amateur Bloom.

In the following week, it was the Harrogate Show, primarily for northern growers, although the collection classes were dominated once again by the East Anglian pair, Paul Payne and Geoff Bell. This show continues to progress in both quality and quantity, and approaches closely the standing of the shows at London and Solihull.

The premier class is the Northern Championship which was won by Paul Payne with a set that included most of those cultivars that he has relied on for several years now. King's Stag 1 Y-Y, Loch Lundie 2 Y-R, Dailmanach 2 W-P, Achduart 3 Y-R, Rockall 3 W-R, and Unique 4 W-Y, head a list which must form the basis for any amateur exhibitor. Tony Noton showed a renewed interest in the show and took second place mainly with old favorites Olympic Gold 1 Y-Y, Empress of Ireland 1 W-W, Irish Light 2 Y-R, Golden Aura 2 Y-Y, Rockall, and Unique. Geoff Bell was placed third, but took the award for Grand Champion (Best Bloom) with an exceptional specimen of Purbeck 3 W-YYO. He also had the Reserve with Silent Valley 1 W-GWW which he staged in the single bloom class as its slim elegance failed to fit into the overall pattern of his championship collection.

From the other subdivisional champions, I was again impressed by Osmington 3 W-R, which appears to be more consistent than most of its type, and by Misty Glen 2 W-GWW staged by a first time exhibitor with very few facilities, Peter Dent.

The final event of the season was the Late Competition at the RHS London on 30 April. By this time, most flowers were in their natural season and there was an improvement in quality, particularly in the seedlings where Brian Duncan was again successful in the class for twelve blooms. This time he had seven named, but only two are catalogued, Sportsman 2 Y-R and Rimmon 3 W-GWY, and these have been available for some time. John Blanchard was second with a conventional set from Divisions 1-4 and included two noteworthy blooms. Bulbarrow 2 Y-Y was best bloom in show, bred from Camelot × Golden Aura, with a very smooth perianth of great substance, and its seedling number 71/19A indicates that it has taken some time to reveal its full potential. The second selection was a 3 Y-Y under number, from Ferndown pollen which gives a lead to those seeking to improve this scarce section.

The Devonshire Trophy attracted five good entries to make the finest group of exhibits of the season. Clive Postles took the trophy with Rathowen second, and the peculiar pattern of the season was illustrated by the winner including Loch Hope 2 Y-R and Ben Hee 2 W-W, normally at their best in early season, alongside late cultivars Dailmanach 2 W-P, Liverpool Festival 2 Y-R, Cool Crystal 3 W-GWW, and Dr. Hugh 3 W-GOO. Rathowen relied on their familiar Midas Touch 1 Y-Y, Silent Valley 1 W-GWW, White Star 1 W-W, and Dr. Hugh 3 W-GOO, together with High Society 2 W-GWP, which we have seen for several seasons now but is still not available in the catalogue. The leading amateur in this class was Jack Gilbert in third place, who also completed a double with another RBB, Citronita 3 Y-Y.

The single bloom winners were mainly a repetition of a familiar catalogue with two notable exceptions. The class for non-predominant pinks was won by Noel Burr's Cherrygardens 2 W-GPP, with its rim of deepest color, which might even be considered as a shade of red or purple by other specialist flower societies with a wider color range at their disposal. In the doubles, Brian Duncan staged a seedling in white and apricot, the latter a color not adequately catered for under the present classification system. If worldwide uniformity is to be achieved, then guidance must be given by reference to standard color charts.

One of the duties of the RHS Narcissus and Tulip Committee is to adjudicate on new cultivars presented to it for assessment, a service which is not used as much as it should be. At this show, Paul Payne presented two vases with ten blooms in each, all beautifully matched and in pristine condition, of Broadland 2 W-W, for which he received an Award of Merit for Exhibition purposes. There are already a good number of cultivars of this section, so it will meet stiff competition, but the display presented must be a good indication of this cultivar's quality and consistency.

We ended the season with most growers having flowers still unopened and we are looking forward to the early months of 1986 in the hope that by that time the sun will have restored the British Isles to its itinerary.



Broadland received an Award of Merit for Exhibition.

## NORTHERN IRELAND SHOW REPORT

SANDY MCCABE, *Ballymena, Northern Ireland*

Following an extremely long cool spring, our show season opened on 13th April when Gilnahirk Horticultural Society hosted the Championship of Ireland and Associated Classes. The London Show had just ended two days earlier and the N.I. Contingent had arrived home on 12th April. Consequently it was a mad rush to see what had opened in our absence.

The Championship of Ireland attracted four entries and I was particularly sorry that I had not entered due to the fact that I had felt that any entry which I could put up would not have had the range of color necessary for such a class—twelve cultivars, one bloom of each from at least three divisions. My regret was compounded when my Golden Joy was awarded Best Bloom. Seven other first places meant that I had more than the nucleus of a good twelve even though it would only have contained one red cupped flower, Silent Beauty. However, nothing ventured, nothing gained, though I've learned my lesson for another year!

Capisco, shown by Ballydorn, was best Division 3 and Pink Paradise was best Div. 4 for Rathowen. The first winner of the William Toal Award—a Silver Spoon—was our Secretary, Sam Bankhead. This trophy is awarded to the Best Div. 5-9 at our Championship Show, and Sam was successful with a well reflexed and smooth Charity May which he had picked that morning whilst I was sounding the horn of my car to get him to hurry up!

Back to the Championship, which I felt did not have the overall quality of previous years. Nevertheless, the entries were sufficiently close to give our visiting judge, Wilson Stewart, much food for thought. Victory for the umpteenth time went to Brian Duncan as did the Royal Mail Trophy (six cultivars—Ulster Raised—three blooms of each) and the Roese Bowl (five American Raised cultivars). Best blooms on display were Dr. Hugh, Loth Lorient, Silver Surf, Old Satin and Eland. D714 (2 W-GYY), which was Best Bloom in Ballymena in 1984, confirmed its promise by winning the Div. 2 Seedling Class. The Northern Bank Trophy for best unregistered seedling went to Gilbert Andrews with a seedling from Carncairn—W1/2/68.

The following week saw three shows in direct competition, with Hillsborough, Bangor, and Coleraine Societies all endeavoring to attract visitors. Sir Frank Harrison writes of Hillsborough that it was a good, well-supported show. This Society initiated two special classes for Schools in which the awards went to Hillsborough Primary School for five single blooms of seedlings provided by the Society and to Beechlawn School for the best single bloom. The Society is to be commended for the very worthwhile project of endeavoring to attract the younger generation to the delights of daffodil exhibition, and perhaps other societies might follow suit.



Another innovation here was a class for their members. The Society had specially selected eight cultivars and had supplied them to the members at a nominal cost. The class called for three blooms of one of these cultivars and was won by J.E. Cranston with Golden Amber. Best bloom in the Show was Galahad shown by F. Mc. Anderson who also showed Silver Surf (Best Div. 2) and Kimmeridge (Best Div. 3), whilst Highfield Beauty also won for him the title of Best Div. 5-9. J.P. McCausland, of whom more was and will be heard, had best Div. 4 with Tahiti.

Over in Bangor, the N.I. Amateur Championship attracted three entries. It was won by Jack Carlisle from W. Davison and Gilbert Andrews. Our correspondent tells me that in the winning twelve he was particularly impressed by Cool Crystal; Misty Glen; Golden Jewel; and a Carncairn Seedling, Spanish Gold  $\times$  Banbridge. W. Davison's best were Merlin, Cyros, and Strines, and the pick of Gilbert's third placed entry were Osmington, Van Dyke, and Cybele.

Best Bloom in the show went to Picasso shown by Carncairn with Ben Hee winning Reserve Best Bloom and Best in Senior Amateur for Gilbert Andrews.

John O'Reilly had a field day in the Intermediate and Novice Sections. He won highest points in both as well as two collection classes. His Newcastle was best bloom in the Novice Section, and W. Davison won the Intermediate Best Bloom Award with Merlin. We look forward to competing against John in the Senior Section in 1986.

Up north in Coleraine it was obvious that Yellow Fever has been gaining ground. None of the recognized stalwarts competed, but competition amongst their own members was extremely keen with Dave Willis, D. Turbitt, and M. Donnell sharing the prizes. D. Turbitt won the main class for six cultivars—but you must really remember to use leaves when staging, David. Best bloom went to Eskylane shown by M. Donnell.

The next venue was at Ballymena on 25th April, though it was not the success that we had hoped for—at least in the Senior Amateur. For one reason or another most of our leading amateurs were not able to compete though competition in the Intermediate and Novice Sections was fierce.

The Open Section was a straight contest in many classes between Rathowen and Carncairn. The twelve cultivar class was won by Rathowen and when one considers that their entry contained Silent Valley (Best Div. 1), Torridon (Best Bloom in Show and Best Div. 2) and Sea Dream (Best Div. 3), it would have been hard to beat. In Carncairn's entry I was impressed by April Love, a very colorful Irish Light, and an extremely good Saturn.

In the foreign raised class, Rathowen were again successful. Sea Dream was again to the fore in this entry. Other notable blooms in this class were Carncairn's Quail and my own Bit O' Gold.

In the open seedling classes, Carncairn showed W 4/7 to win the Div. 3 class. This flower, colored 3 W-YYO, has round overlapping petals and could be a winner. It is one for my notebook. Rathowen won the Div. 4

seedling class with D. 812 (4 Y-YR) which was colorful. Best unregistered seedling, however, went to Sam Bankhead with a seedling from Golden Aura o.p. This flower (naturally 2 Y-Y), though on the smallish side, was so smooth it could have been ironed and also had good form. This was its first year to flower, and it had another success a few days later at Omagh.



Top left, Golden Joy; right, Gay Kybo; bottom left, Torridon; right, Ben Hee.

As stated earlier, the Senior Amateur was not well contested and I had no trouble retaining the G.L. Wilson trophy for twelve cultivars—I was the only entrant! My best flowers were Bit O' Gold (Best Bloom Amateur Senior), Silent Beauty, and Loch Hope. I was also pleased to win the 1 W-Y class with Chief Inspector, and the best Northern Light that I have ever grown won the 2 W-R class.

Maurice Kerr won the nine bloom Intermediate Class showing good flowers of Red Cottage and Dunskey. John O'Reilly, however, had another field day sweeping through the single bloom and collection classes, winning twelve classes in all. His Galahad was adjudged best bloom in the Intermediate Section; he also showed excellent Broomhill and a well contrasted Daydream.

The afore-mentioned J.P. McCausland easily won the six bloom Novice Section with an excellent set of flowers of which Tudor Minstrel, Galahad and Irish Light were the pick. Best Bloom in the Novice Section went to my daughter Elizabeth's Amber Castle.

If Ballymena attracted few entries, the same could not be said for Omagh. This was the show of the season with competitors vying for space on the benches. One fact which augurs well for the future was that in the Intermediate Section I counted six different first prize winners in the first eight classes. Michael Ward, of Dublin, made his first appearance at this season's shows and he had his customary and well deserved successes. He, George Marsden, and John Ennis shared the placings in all the Senior Amateur Classes.

George Marsden picked up the Best Bloom accolade and also Best Trumpet with Comal and his Amber Castle was Reserve Best Bloom and Best Div. 2. Michael Ward had best Div. 3 and 4 with Doctor Hugh and Gay Kybo respectively, and best Div. 5-9 went to Joybell shown by John Ennis. As previously stated, Sam Bankhead won best unregistered seedling with Golden Aura o.p.

John O'Reilly and M. Kerr fought out a keen tussle in the Intermediate Section and finished level on points. The former was declared the winner through having more first places. Best bloom in this section, however, went to Mrs. I. Turner with Broomhill. J.P. McCausland continued his run of success in the Novice Section, which he won easily, and had the best bloom with a seedling from B.S. Duncan.

The official show season ended on 4th May when Enniskillen held their annual spring show. Michael Ward made his second trip north in eight days and had a virtual clean sweep. His Gay Kybo was again in excellent form and won Best Bloom in the Show. Flowers of note in Michael's collection classes were Doctor Hugh, Fragrant Rose and three of his own seedlings —67/9/2 (2 W-W), 66/9/4.2 (2 W-P) and 72/14/1, also 2 W-P. Sam Bankhead's seedling again won the seedling class and our correspondent also noted Misty Glen, shown by John Ennis, and Rivendell shown by G. Marsden.

These notes were compiled with the help of Sir Frank Harrison, G. Andrews, J. O'Reilly, and G. Marsden and my thanks to them for their help.

## REPORT OF THE DAFFODIL GROUP SPRING SHOW BANFF, SCOTLAND

JIM DAVIDSON, *Banff, Scotland*

The Group's fourth show—but the first which had prize monies and national status—was held on April 27, 1985. The Championship of Scotland Class of 12 × 1 blooms over three divisions had a creditable six entries. The winner, Jim Davidson, was awarded the Grampian Television Trophy, a Rathowen Daffodils voucher, and 40 pounds. His entry included April Love, Borrobol, Daviot, Dove Wings, Empress of Ireland, Fireman, Gay Challenger, Irish Light, Kilmorack, Rainbow, Shining Light, and Soledad.

Best bloom in show went to a superb Ballylough exhibited by Robin Currie. Other divisional champions were My Love, Irish Ranger, Tahiti, Lavender Lass, Sweetness, and Cantabile. Best American-bred was Aircastle exhibited by Beth Powell, while the best vase of three American-bred also went to Aircastle, exhibited by Jim Davidson.

The Banffshire Horticultural Association, the Group's Parent Body, is due to celebrate its sesquicentennial in 1986, and plans for the show, to be held May 3-4, include special commemorative classes. Awards are not yet complete, but six bottles of Glendeveron Malt Whisky will be among the prizes.

Suitable mementos are also planned for visitors from distant lands. The Group hope that the event will have international support. Anyone interested and wishing more information should contact myself (Pennyfields, Howe of Gellymill, Banff AB4 3 QL, Scotland).

Finally, may I thank the American Daffodil Society for their awards. The prestige conveyed by the Ribands at the show was most impressive and was commented upon by exhibitors and visitors. The White Riband which I was fortunate enough to win has pride of place in my trophy corner. We hope that similar ADS Awards may be available for 1986.

When suitable Certificates of Merit of the Banff, Scotland, Group are to hand, I will forward them to you so that you can arrange for them to be awarded at your discretion.

Our "summer" this year has been the wettest for many years. Let's hope our "Darling Daffies" have not suffered too much as a result.

\* \* \* \* \*



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## U. S. REGISTRATIONS IN 1985

*Reported by MRS. KENNETH B. ANDERSON, Registration Chairman*

American registrants of new daffodils and their registrations:

- BENDER, Dr. W.A.; Chambersburg, Pennsylvania: Coldbrook, Conestoga, Pops Legacy.  
 CAPEN, Mrs. John B.; Boonton, New Jersey: Doll Baby.  
 EVANS, Murray W.; Corbett, Oregon: Abique, Hacienda, Headway, Neahkahnle, Odist, Painted Doll, Pastime, Peach Prince, Proxy, Rapport, Starlet, Tonic, Vapor Trail.  
 FITZWATER, Mrs. C. E.; Huntington, West Virginia: West Virginia.  
 HAYCOCK, Stephen P.; Annandale, Virginia: Amanda Jane, Lady Jane, Versa.  
 LINK, Mrs. Goethe; Brooklyn, Indiana: Angelique, Galactic.  
 MITSCH, Grant; Canby, Oregon: Beautiful Dream, Emperor's Waltz, Nile, Spinning Fire.  
 MITSCH-HAVENS; Hubbard, Oregon: Cortez, Gold Chain, Pink Parade, Pink Valentine, Pink Valley, Presidential Pink, Sunday Chimes.  
 PANNILL, William; Martinsville, Virginia: Capistrano, Castanets, Delta Queen, Flying Nun, Gloucester Point, Glen Echo, Grand Opening, High Cotton, Junne Johnsrud, Old Spice, Pink Garden, Precise, Silk Purse, Strawberry Ice, Sunny Miss, Valley Forge.  
 ROESE, William; Santa Maria, California: Hiyo Silver, Nancy Reagan.

Information given includes: class, color code, seedling number, seed parent, pollen parent, length of perianth segments (P. segs) and color, length of corona (C. lgth.) and color, and bloom season.

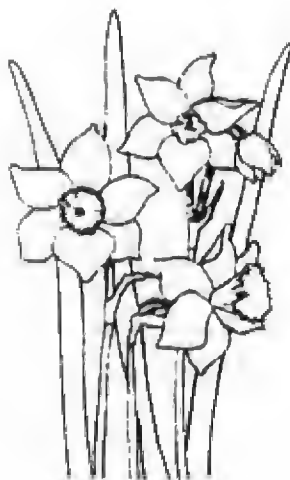


- ABIQUE (Evans) 2 Y-Y; sdlg. no. J-5/2; (Binkie × Limeade); P. segs. 45mm, yellow; C. lgth. 37mm, yellow; midseason.  
 AMANDA JANE (Haycock) 2 W-P; sdlg. no. AW-P-I; (Accent open pollinated); P. segs. 45mm, white; C. lgth. 30mm, pink; midseason.  
 ANGELIQUE (Link) 8 W-GYO; sdlg. no. 2172 (Orange Cup, open pollinated); P. segs. 32mm, white; C. lgth. 8mm, green eye, light lemon yellow, thin orange rim; 2 or 3 blooms per stem; midseason.  
 BEAUTIFUL DREAM (Mitsch) 3 W-W; JJ12/20A; (Silken Sails × Audubon); P. segs. 50mm, white; C. lgth. 13mm, creamy white, fading to white; late.

- CAPISTRANO (Pannill) 2 W-P; sdlg. no. 72/23: [(Green Island × Interim) × (Accent × Rose Royale)]; P. segs. 46mm, white; C. lgth. 27mm, pink; midseason.
- CASTANETS (Pannill) 8 Y-O; sdlg. no. 66/49; (Matador × Grand Soleil d'Or); P. segs. 20mm, yellow; C. lgth. 6mm, orange; many blooms to a stalk; midseason.
- CONESTOGA (Bender) 2 W-GYO; (V); 67/1; (Orion × Anacapri); P. segs. 35mm, white; C. lgth. 12mm, opens apricot, fades to GYO rimmed; midseason.
- COLDBROOK (Bender) 2 Y-W; sdlg. no. 70/2 (Binkie × Aircastle); P. segs. 40mm, yellow; C. lgth. 15mm, white; late.
- CORTEZ (Mitsch-Havens) 2 Y-O; LL61/5 (Gay Time × Chiloquin); P. segs. 42mm, clear yellow; C. lgth. 25mm, tangerine orange; late.
- DELTA QUEEN (Pannill) 2 W-P; sdlg. no. I9A (Interim × Fintona); P. segs. 45mm, white; C. lgth. 33mm, pink; midseason.
- DOLL BABY (Capen) 7 W-P; (sport of Demure); P. segs. 20mm, white; C. lgth. 10mm, pink; miniature candidate; fragrant, 2 flowers to a stem; midseason.
- EMPEROR'S WALTZ (Mitsch) 6 Y-YOO; (Resplendent × *N. cyclamineus*); P. segs. golden yellow; C. lgth. 24mm, golden yellow heavily flushed orange.; early midseason.
- FLYING NUN (Pannill) 5 W-W; sdlg. no. I40; (Pristine × *N. triandrus albus*); P. segs. 45mm, white; C. lgth. 14mm, white; 2 to 3 blooms per stem; medium late.
- GALACTIC (Link) 2 W-YYW; sdlg. no. 12/72; (Easter Moon × Wild Rose) P. segs. 35mm, white; C. lgth. 13mm, light lemon yellow with white rim; very late.
- GLENECHO (Pannill) 2 W-W; 64/40/D; (Easter Moon × White Prince); P. segs. 50mm, white; C. lgth. 35mm, white; midseason.
- GLOUCESTER POINT (Pannill) 2 W-P; sdlg. no. J2Y B; [(Rose of Tralee × Interim) × Fintona]; P. segs. 46mm, white; C. lgth. 31mm, pink; midseason.
- GOLD CHAIN (Mitsch-Havens) 7 Y-Y; 2K99/5; (Top Notch × *N. jonquilla*); P. segs. 31mm, golden yellow; C. lgth. 18mm, golden yellow; late.
- GRAND OPENING (Pannill) 4 W-R; sdlg. no. 66/17G; P. segs. 25mm, white; C. segs. 6mm, red; medium late.
- HACIENDA (Evans) 1 Y-YOO; sdlg. no. Q-20/1; (Arctic Gold × Brer Fox); P. segs. 40mm, yellow; C. lgth. 42mm, yellow; midseason; very red trumpet.
- HEADWAY (Evans) 1 Y-Y; sdlg. no. N-61; (Spanish Gold × Dividend) P. segs. 44mm, yellow; C. lgth., 44mm, yellow; late.
- HIGH COTTON (Pannill) 3 W-W; sdlg. no. 67/28; (Dream Castle × Stainless); P. segs. 41mm, white; C. lgth. 13mm, white; late.

- HIYO SILVER (Roese) 2 W-W; (Easter Moon × Castle of Mey); P. segs. 42mm, white; C. lgth. 31mm, white; midseason.
- JUNNE JOHNSRUD (Pannill) 2 Y-WWY; sdlg. no. 64/110; (Rushlight × Daydream); P. segs. 38mm, yellow; C. lgth. 34mm, white with yellow rim; mid season.
- LADY JANE (Haycock) 2 W-WWP; sdlg. no. AW-WWPI; (Audubon O.P.); P. segs. 36mm, white; C. lgth. 21mm, white with 3-4mm baby pink rim which turns yellow in a week; late midseason.
- NANCY REAGAN (Roese) 2Y-YYR; sdlg. no. 3-17-85; (Air Marshall × Falstaff); P. segs. 42mm, yellow; C. lgth. 22mm, yellow, yellow, red; sunproof; midseason.
- NEAHKAHNIE (Evans) 1 W-W; sdlg. no. 0-15; (Empress of Ireland × Celilo); P. segs. 42mm, white; C. lgth. 45mm, white; midseason.
- NILE (Mitsch-Havens) 1 W-W; sdlg. no. JJ57/10; [sdlg. (Vigil × Empress of Ireland) × Panache]; P. segs. 49mm, white; C. lgth. 49mm, white; midseason.
- ODIST (Evans) 9 W-GYO; sdlg. no. P-29; [(Chinese White × (*recurvus* × Carolina)) × (Falaise × Foxfire)]; P. segs. 42mm, white; C. lgth. 10mm, green yellow with flame-coral-orange margin; largest poet with good form and vigor; late.
- OLD SPICE (Pannill) 2 W-Y; Sdlg. no. 67/56B; (Precedent × Pinafore); P. segs. 37mm, white; C. lgth. 15mm, orange yellow; med. late.
- PAINTED DOLL (Evans) 2 W-WPP; sdlg. no. 0-44; (Julep × Pontsianna); P. segs. 38mm, white; C. lgth. 21mm, opens pink, inner two thirds fades white; late.
- PASTIME (Evans) 1 Y-Y; sdlg. no. C-23/1; [Fine Gold × (Kingscourt × Roundabout)]; P. segs.; 40mm, medium yellow; C. lgth. 42mm, medium yellow; late.
- PEACH PRINCE (Evans) 4 W-OO; sdlg. no. 0-28; [(Pink Chiffon × (Siam × Radiation)) × Cordial]; P. segs. 43mm, white; C. segs. deep apricot orange; early midseason.
- PINK GARDEN (Pannill) 2 W-GPP; sdlg. no. G22; [(Wild Rose × Interim) × Infatuation]; P. segs. 39mm, white; C. lgth. 23mm, green pink, pink; midseason.
- PINK PARADE (Mitsch-Havens) 2 W-P; sdlg. no. G13/42; (Precedent × Eclat); P. segs. 40mm, white; C. lgth. 20mm, apricot pink; midseason.
- PINK VALENTINE (Mitsch-Havens) 2 W-WPP; sdlg. no. G13/23; (Precedent × Eclat); P. segs. 38mm, white; C. lgth. 20mm, white throat, pink rim; midseason.
- PINK VALLEY (Mitsch-Havens) 2 W-P; sdlg. no. A34/22; (Precedent × Carita); P. segs. 40mm, white; C. lgth. 23mm, pink, lilac near throat and apricot near rim; midseason.
- POPS LEGACY (Bender) 1 W-Y; sdlg. no. 75/57; (open pollinated Phillips seed); P. segs. 44mm, white; C. lgth. 45mm, yellow; broad perianth segments; early.
- PRECISE (Pannill) 3 W-YYR; sdlg. no. E35/1B; (Merlin × Autowin); P. segs. 40mm, white; C. lgth. 11mm, yellow, red; midseason.

- PRESIDENTIAL PINK (Mitsch-Havens) 2 W-P; sdlg. no. LL 20/3; [(Mabel Taylor × Green Island) × Caro Nome]; P. segs. 40mm, white; C. lgth. 21mm, orangy pink; midseason.
- PROXY (Evans) 9 W-GYR; sdlg. no. N-25/3; (*N.p. recurvus* × Dallas) P. segs. 25mm, white; C. lgth. 5mm, green, yellow, red; very late.
- RAPPORT (Evans) 2 Y-WWY; sdlg. no. J-5/1; (Binkie × Limeade); P. segs. 40mm, yellow; C. lgth. 34mm, opens sulphur yellow, fades to off white; midseason.
- SILK PURSE (Pannill) 2 W-W; sdlg. no. I 59C; (Pristine × Panache); P. segs. 42mm, white; C. lgth. 39mm, white; midseason.
- SPINNING FIRE (Mitsch) 2 Y-R; sdlg. no. KK66/1; [(Clackmar × Carbineer) × Armada] × Paricutin); P. segs. 45mm, yellow; C. lgth. 30mm, deep orange red; early midseason.
- STARLET (Evans) 9 W-GYR; sdlg. no. N-25/4; (*N. p. recurvus* × Dallas); P. segs. 30mm, white; C. lgth. 4mm, green, yellow, red; late.
- STRAWBERRY ICE (Pannill) 2 W-GWP; sdlg. no. 68/1D; [(Wild Rose × Interim) × Just So]; P. segs. 37mm, white; C. lgth. 15mm, green, white, pink; early midseason.
- SUNDAY CHIMES (Mitsch-Havens) 5 W-W; sdlg. no. 2H85/2; (Pigeon × *triandrus albus*); P. segs. 25mm, white; C. lgth. 14mm, white; late.
- SUNNY MISS (Pannill) 7 Y-O; sdlg. no. D76; (Tuskar Light × *N. jonquilla*); P. segs. 28mm, yellow; C. lgth. 12mm, orange; med. late.
- TONIC (Evans) 9 W-GYR; sdlg. no. N-20/1; [(Frigid × Jade) × Dallas]; P. segs. 25mm, white; C. lgth. 4mm, green, yellow-red; perfect circle perianth; very late.
- VALLEY FORGE (Pannill) 1 YW-Y; sdlg. no. I 48; (Burnished Gold × Daydream); P. segs. 40mm, yellow with white halo; C. lgth. 41mm, yellow, sometimes reversing; midseason.
- VAPOR TRAIL (Evans) 1 W-W; sdlg. no. L-31/1; [Celilo × (Petsamo × Zero)]; P. segs. 50mm, white; C. lgth. 50mm, white; early.
- VERSA (Haycock) 6 Y-WWY; sdlg. no. NY-W-1; (Jenny o.p.); P. segs. 40mm, pale yellow; C. lgth. 20mm, white with a 5mm yellow rim on opening; fades to white; early midseason.
- WEST VIRGINIA (Fitzwater) 2 W-W; sdlg. no. 43/4; (Easter Moon × Panache); P. segs. 31mm, white; C. lgth. 30mm, white; midseason.





## *Narcissus poeticus* LADY SERENA

WILLIS H. WHEELER, Gainesville, Florida

Those interested in Division 9 of the genus *Narcissus* may find the following story worthy of note. It brings together certain of the events that led up to the registration in 1976 of a Division 9 daffodil under the name of Lady Serena, in honor of Serena Bridges, one of the founding members of the American Daffodil Society. The story follows:

In the 1950s, I had the pleasure of making the acquaintance of Doris Long of the Trenoweth Valley Flower Farm of St. Keverne in Cornwall, England. She kindly sent me daffodil bulbs from time to time. In the lot for 1956 were three bulbs shown in the packing list of order #920 as P. D. W.#101.

In the spring of 1957 when P. D. W. 101 flowered, it attracted my attention because of its good growth and the size of the white flower, very much *poeticus* in appearance. At the time I did not realize the significance of "P. D. W.," but in time I concluded it referred to the very well known P. D. Williams, raiser of such fine things as Carlton, Silver Coin, St. Issey, and Crenver, who lived at Lanarth, St. Keverne, Cornwall.

By 1962, P. D. W. 101 had increased considerably; so in that year I decided to pollinate a few of its blooms, using *Actaea* as the pollen parent. Two of the six pollinated flowers produced a total of seventeen seeds. The following spring I repeated the cross using five flowers. One pod resulted and gave nine seeds. In the same spring I also made the reciprocal cross, *Actaea* × P. D. W. 101, and over 100 seeds resulted.

The seeds germinated well, giving vigorous seedlings that in due time flowered. In 1973 several were in flower at show time and impressed me, so they were entered in the Washington Daffodil Society's show, the parentage on the labels being shown as *Actaea* × P. D. W. #101. In doing that, I had the temerity to enter them as Division 9 flowers.

What followed was only the beginning of the story. When judging was finished, I was promptly informed that the R. H. S. definition ruled those flowers out of Division 9. It read:

"Distinguishing characters: characteristic of the *Narcissus poeticus* group without admixture of any other."

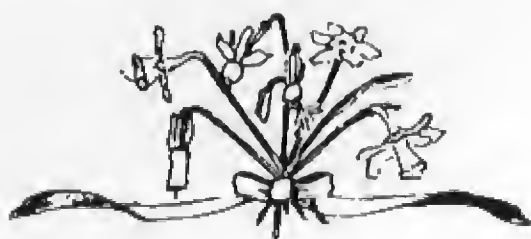
The rebuke sent me to the literature and then to the typewriter. My answer appeared on pages 116 and 117 of *The Daffodil Journal* for March, 1974 (Vol. 10, no. 3). In it, I showed what appeared to be inconsistencies in the definition and pointed out that several of the daffodils appearing in the classification list as poets were not "without an admixture of any other division." In conclusion, I proposed a new definition for Division 9.

My quarrel with the definition brought me friends and supporters. Foremost among them was Mrs. Merton Yerger (Meg), a poet enthusiast and specialist. The outcome of the matter was an ADS recommendation to the Royal Horticultural Society that the definition of Division 9 be revised.

After some time, the change in the definition was approved. That in turn brought attention to the daffodil known as P. D. W. #101. Meg asked for bulbs of it just in time for me to rescue it from oblivion, a fate that awaited most of the bulbs in my rather extensive daffodil planting in my hillside garden in Arlington, Virginia, that was to be abandoned to a non-gardener who purchased our home when we took up residence in Gainesville, Florida.

Meg grew it on in her Princess Anne, Maryland, garden and decided it should be registered. She accomplished that on February 2, 1976, showing P. D. Williams as the raiser; the name, Lady Serena. With that the name of P. D. W. #101 ceased.

In 1974 my seedlings of Actaea  $\times$  P. D. W. 101 and those of the reciprocal cross were turned over to Brent Heath of the Daffodil Mart in Virginia for further evaluation and increase. Whether any of them will be considered of any value is yet to be determined.



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# WHICH HERBICIDES ARE SAFE FOR BULBS?

DR. ARTHUR BING

(reprinted by permission from *American Nurseryman*, February 1, 1985)

Landscapers may choose from a variety of safe and effective herbicides for controlling weeds in plantings of woody trees and shrubs. Such chemicals include Dacthal, Devrinol, Ronstar, Lasso, Surflan, Treflan, and Goal. Pre-emergence herbicides are applied to weed-free soil in newly planted or established plantings of woody plants.

Many homeowners and businessmen like to add spring color to their plantings with tulips, hyacinths, daffodils, and crocuses. How safe are the commonly used herbicides for bulbs?

## Three Tests

To find the answer to that question, researchers at the Long Island Horticultural Research Laboratory, Riverhead, New York, planted crocuses, daffodils, hyacinths, and tulips on October 19, 1982. We treated the plants with a variety of herbicides on October 28. Weed pressure was light, and all treatments were effective. Fig. 1 shows the bulbs tolerances to the herbicides.

Goal was harmful to tulips, hyacinths, and crocuses. The foliage of all of these species was badly burned in spring, 1983. When the plants were not treated again, their new foliage in 1984 was also badly injured.

Ronstar injured daffodils, tulips, and hyacinths.

Surflan was fairly safe. Devrinol was the safest of the herbicides tested.

In another test, Dacthal 75WP applied at 10 and 20 pounds active ingredient per acre and Treflan 5G applied at 2 and 4 pounds aia proved to be very safe on tulips and crocuses. (Fig. 2.).

Dr. Elton M. Smith, Jr., professor of horticulture, and Sharon A. Treaster, research associate, Ohio State University, Columbus, treated tulips, crocuses, and daffodils on Nov. 15, 1982, which was ten days after planting.

They applied Devrinol 10G at 5 and 20 pounds aia, Devrinol 50 WP at 5 and 20 pounds aia, Ronstar 2G at 4 and 16 pounds aia, Surflan 75WP at 2 and 8 pounds aia, and Treflan 5 G at 4 and 16 pounds aia. The results are shown in Fig. 3.

The study demonstrated that tulips were severely injured by Ronstar at the standard rate of 4 pounds aia. They were not injured by Devrinol at 5 pounds aia but were at 20 pounds. Surflan and Treflan were relatively safe for tulips.

Only Ronstar produced injury on daffodils and crocuses, and it did so at both application rates. The other herbicides were safe.

Observations have shown that it may not be safe to use some granular herbicides on tulips after the emerging shoots open to form funnels that collect the granules around the young flower buds. Landscapers should check the labels on all chemicals for the latest recommendations.

<u>Effect of several herbicides on some bulbs</u>				
<u>Treatment</u>	<u>Daffodil</u>	<u>Tulip</u>	<u>Hyacinth</u>	<u>Crocus</u>
Devrinol 5G				
4 pounds aia	10	9	9	9
8 pounds aia	9	8	8	9
Goal 1G				
1 pound aia	8	7	5	6
2 pounds aia	6	6	4	5
Lasso 15G				
4 pounds aia	9	9	6	9
8 pounds aia	8	9	7	6
Ronstar 2G				
4 pounds aia	7	6	4	6
8 pounds aia	5	5	4	6
Surflan 75WP				
2 pounds aia	9	9	8	9
4 pounds aia	9	8	8	9
Untreated	9	10	9	10
Hand weeded	10	10	8	10

Fig. 1. The growth ratings of several bulbs after they were treated with herbicides. These ratings are averages of four plots with 10 daffodils, 10 tulips, five hyacinths and 10 crocuses each. They were evaluated on May 26, 1983. The flowers were judged on a scale of 1 to 10, with 1 indicating dead or missing plants, 3 poor growth, 7 fair growth and 10 excellent growth.

<u>Effect of Dacthal and Treflan on tulip and crocus</u>				
<u>Herbicide</u>	<u>Rate (pounds aia)</u>	<u>Season</u>	<u>Tulip</u>	<u>Crocus</u>
Dacthal 75WP	10	fall	9	9
Dacthal 75WP	10	spring	9	9
Dacthal 75WP	20	fall	9	10
Dacthal 75WP	20	spring	9	10
Treflan 5G	2	fall	9	9
Treflan 5G	2	spring	9	9
Treflan 5G	4	fall	8	9
Treflan 5G	4	spring	8	9
Untreated	—	—	10	10

Fig. 2. The growth ratings of tulips and crocuses after they were treated with Dacthal or Treflan in either spring or fall. The plants were judged on a scale of 1 to 10. A 1 indicates a plant that is missing or dead, a 7 represents fair growth and a 10 is one with excellent growth.



Treatment	Bulb tolerances to selected pre-emergence herbicides						
	<u>3/16</u>	<u>Tulip 4/12</u>	<u>5/13</u>	<u>3/16</u>	<u>Daffodil 4/12</u>	<u>5/13</u>	<u>Crocus 4/12</u>
Devrinol 10G							
5 pounds aia	8	9	9	9	8	8	8
20 pounds aia	7	6	7	8	9	9	9
Devrinol 50WP							
5 pounds aia	8	9	8	8	8	9	8
20 pounds aia	9	9	10	8	9	8	8
Ronstar 2G							
4 pounds aia	6	5	3	7	6	4	4
16 pounds aia	4	3	2	6	4	2	3
Surflan 75WP							
2 pounds aia	8	8	8	9	9	8	8
8 pounds aia	9	10	9	10	9	9	8
Treflan 5G							
4 pounds aia	8	8	9	8	8	9	9
16 pounds aia	8	8	8	8	8	8	6
Check	10	10	10	10	10	10	10

Fig. 3. Tulips, daffodils and crocuses were treated 10 days after planting in Nov. 1982 and evaluated the following spring. The plants were judged on a scale of 1 to 10. A 1 indicates complete crop kill and a 10 represents plants that demonstrated no phytotoxicity. A score of 7 or above is considered acceptable.

## Conclusions

With the exception of Ronstar and Goal, all of the tested herbicides were safe for tulips, hyacinths, crocuses, and daffodils at low rates.

Landscapers should never use Ronstar or Ornamental Herbicide I, which contains Ronstar, on an area that is already planted or that will be planted with tulips, hyacinths, daffodils, or crocuses. Similarly, they should not use Goal or Ornamental Herbicide II, which contains Goal and Prowl, on bulbs.

At recommended rates, Dacthal, Devrinol, Surflan, and Treflan are relatively safe. At double the normal rates, all of these with the exception of Surflan are fairly safe.

At more than double its recommended rate, Treflan is not safe on crocuses. At four times its recommended rate, Devrinol 10G can injure tulips.

## References

1. Bing, A., and M. Macksel. 1984. "The Effect of Landscape Herbicides on Newly Planted Bulbs." *Proc. NEWSS* 38:217-220
2. Smith, E.M., and S. A. Treaster. 1984. "1983 Herbicides Trials on Landscape Crops at the Ohio State University." *Buckeye Nurseryman* Feb. pp. 1-7.

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## LEWIS GINTER BOTANICAL GARDEN RECEIVES DAFFODIL COLLECTION

POLLY BROOKS, *Richmond, Virginia*

Some of the newest and best in daffodils, 240 cultivars representing all divisions and subdivisions, were planted in the fall of 1985 at the new Lewis Ginter Botanical Garden in Richmond, Virginia. Several ADS members have contributed both standards and miniatures to begin this collection. The Garden has more than seventy cultivars of miniature daffodils.

The Lewis Ginter Botanical Garden is located on the north side of Richmond on a 72-acre tract of beautiful and varied land. The Garden was not formally organized until 1982, and already a staff of eleven has been hired, a master plan is in active preparation, and an exciting collection of plants from around the world is being assembled. In addition to daffodils, the plan calls for a major conservatory and greenhouse complex and many display gardens for major plant families.

The Garden will formally open to the public in early spring of 1986, just in time for the daffodils.

# WRITING AND INTERPRETING A SHOW SCHEDULE

MRS. HUBERT BOURNE, *Awards Chairman*

*(adapted from her presentation at the convention in King of Prussia, 1985)*

After preliminary plans for a show are made, the General Chairman will select the Committees.

The Schedule Chairman compiles the schedule. This should be an individual who knows about the organization and has participated in daffodil shows: *someone who knows and grows daffodils*. He/she will take into consideration: (1) ability of exhibitors; (2) funds available; (3) properties available for staging; (4) blooming season in the area, and (5) space available.

Classes to suit the capabilities of *all members* should be planned.

Classes should be written in order to encourage new exhibitors to take part.

He or she must be able to use correct terms in the schedule. The schedule must have the correct times, the date, classes, and all rules for the exhibitors.

The schedule must be specific, accurate, precise. *Your schedule is the law of the show.*

The language should be clear, accurate, comprehensive, but *not too restrictive*.

All awards available should be listed in the schedule.

Special education displays may be included to add interest to the show.

Many daffodil shows are held in conjunction with National Council and other garden club shows. In this case, there are essential divisions: (1) horticulture and (2) artistic.

The Schedule Chairman must keep in mind the purpose of the show: *Stimulating interest in daffodils and the American Daffodil Society.*

ADS has available the latest version of "Procedures for Obtaining Awards" which is a guideline for holding an ADS show.

It is important that the schedule be printed and distributed to all exhibitors *well in advance of the show*.

A good schedule might be divided as follows: (1) general information; (2) rules for exhibitors; (3) lists of competitive classes; (4) awards available, both ADS and local.

There are five (5) types of ADS shows: (1) small, (2) large, (3) regional, (4) state, and (5) national.

Records of any previous show determine the category of the current show. If *no show* has been held previously, i. e. your very first show, the awards will be for a *small show*. Ten (10) awards are available for a small show.

*Large show*: you must have had 200 *entries* to qualify for a large show. Sixteen (16) awards are available for a large show.

*Regional show:* you must have had 300 entries in the previous show to qualify as a regional show. You must get the permission of your Regional Vice President to hold a regional show. Seventeen (17) awards are available in a regional show.

*State show:* By applying to your ADS Regional Vice President, you can have your show designated a state show. Sixteen (16) awards can be given.

Regional shows are the same as large or state, except the schedule includes a class for vases of 3 stems of 12 cultivars or species of standard daffodils (36) from at least 3 divisions (Bronze ribbon), and many have a design section.

At least *three (3) classes* in the design section *must include daffodils*.

*National show:* one held in conjunction with the annual membership meeting. Additional trophies and ribbons are available.

Now that you have determined the type of show you will have, you can begin to write your schedule.

Rules and regulations have been established which must be followed when ADS awards are offered in a show.

Under "General Information," you *must* state who can enter your show, when the exhibits can be placed, when they should be removed, the date, where, etc., where the participants get their entry tags, bottles,..... *general guidelines*.

*Rules for exhibitors:* there are eight rules which ADS requires us to print in all schedules. These are listed on page 22 of our *Handbook for Growing, Exhibiting, and Judging Daffodils*. This is another publication that all Show Chairmen and Schedule Chairmen should have in their possession.

You must determine if *color coding* is going to be used. I think it is one of the best educational tools we have.

*Lists of competitive classes:* again, there is a good example to follow in the *Handbook*.

Don't write classes for something that doesn't exist.

Be sure each year to update your schedule as new cultivars come on the market.

Include classes for single specimens and vases of three stems of standard daffodils in all divisions of the classification.

For miniatures, include at least four classes. You may have four classes for single stems and give the Miniature Gold; or three classes for single stems and one class for a collection of five and give the Miniature Gold and Lavender; or have three classes for single stems, one class for a collection of five, and two classes for vases of three and give all three miniature ribbons. This combination of six classes for miniatures in a small show allows you to give all three ADS miniature ribbons.

Your schedule must state that daffodils in the Horticultural Section will be classified according to the RHS System of Classification.



Collections of daffodils must be included, at least one for small shows and five or more for large, state, regional, and national shows.

You must state the class or classes set up for each particular award.

I would really like to see ADS put more emphasis on the Junior Award, because we really need to entice young people into our shows. They are the future of this Society. Many ADS groups do not offer this award.

A description of ADS Awards may be found in the *Handbook*, but a few remarks may be in order here.

Miniatures may not be shown in the Quinn or in collections with other standard daffodils. They may only be entered in classes for miniatures.

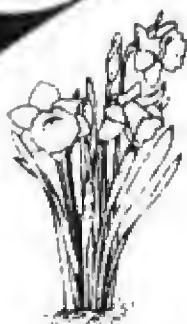
The Gold Ribbon (Best Bloom) may come from any class, including a collection or vase of 3 that got no ribbon. The only requirement is that the bloom score at least 90 points.

The Show Committee decides which class (or classes) is eligible for the Purple Ribbon. Some shows designate a particular class, like a collection of five whites, or five pinks. Others award it to the best collection of five in the show. The other ADS Ribbon collections, the R-W-B and the Maroon, are not eligible for the Purple Ribbon. Rules for the Throckmorton Ribbon require that all blooms be labeled with division and complete color code.

The hybridizer's name must appear along with the division number on the identifying labels in the R-W-B class and the trophy classes (offered only at national shows) for foreign-bred daffodils. The only exception to this rule is that if the exhibitor is the hybridizer, he/she does not put his/her name on the identifying label.

The Rose Ribbons, both standard and miniature, go only to the exhibitor/hybridizer. You cannot receive the Rose Ribbon for a grower's seedling which you received under number. Rose Ribbon candidates are judged on the same scale of points as all the other daffodils. **THERE ARE NO POINTS FOR DISTINCTION.**

Study your schedule carefully and try for an ADS Award. First and foremost, have a good time and enjoy exhibiting your daffodils!



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## 1986 DAFFODIL SHOW DATES

MRS. HUBERT BOURNE, *Awards Chairman*

The following is an incomplete list of show dates. If you desire your show to be listed in the *March Journal*, please send the information to the Awards Chairman, 1052 Shadyhill Drive, Columbus, Ohio 43221, by January 5, 1986.

March 8-9—Fortuna, California. The Fortuna Garden Club at the Fortuna Monday Club House, Sixth and Main Streets. Information: Mrs. Christine Kemp, P.O. Box 212, Fortuna, CA 95540.

March 13—Dallas, Texas. State Show. Texas Daffodil Society at the Dallas Civic Garden Center. Information: Mrs. James R. Walther, 7244 Ashington, Dallas, TX 75225.

March 15-16—Walnut Creek, California. Pacific Regional. Northern California Daffodil Society at Heather Farm Garden Center, 1540 Marchbanks Drive. Information: Mr. Fred Froid, 16 Sanchez Street, San Francisco, CA 94114.

March 15-16—Clinton, Mississippi. State Show. Central Mississippi Daffodil Society at the Hall of Fame, B.C. Rogers Student Center, Mississippi College. Information: Dr. Ted Snazelle, 418 McDonald Drive, Clinton, MS 39056.

March 16-17—Arkansas Daffodil Society and Arkansas Federation of Garden Clubs at the Robinson Convention Exhibit Hall. Information: Mrs. Jesse Cox, 228 Daffodil Lane, Hot Springs, AR 71901.

March 22-23—LaCanada, California. Southern California Daffodil Society at the Descanso Gardens, 1418 Descanso Dr. Information: Ms. Marilyn Howe, 11831 Juniette, Culver City, CA 90230.

March 22-23—Atlanta, Georgia. Southeast Regional. Georgia Daffodil Society, at the new Atlanta Botanical Garden, Piedmont Park. Information: V. Jack Yarbrough, 3700 Thaxton Road, SW., Atlanta, GA 30331.

March 29-30—Nashville, Tennessee. Middle Tennessee Daffodil Society at Cheekwood Botanical Gardens, Forrest Park Drive. Information: Mrs. Alex Taylor, Rt. 6, Pinewood Road, Franklin, TN 37064.

March 29-30—Chapel Hill, North Carolina. Garden Council of Chapel Hill and Carrboro and the North Carolina Botanical Garden, Totten Center, North Carolina Botanical Garden. Information: Dr. Elise Olsen Cheesborough, 109 Carolina Forest, Chapel Hill, NC 27514.

April 3-4-5—Memphis, Tennessee. National Show. Garden Study Club of Hernando and the Arkansas State Daffodil Association at the Memphis Airport Hilton Inn, 2240 Democrat Road. Information: Ms. Leslie E. Anderson, Route 3, 2302 Byhalia Road, Hernando, MS 38632.

April 5—Princess Anne, Maryland. Somerset County Garden Club at the Peninsula Bank of Princess Anne. Information: Mrs. Margaret Snyder, 48 Beechwood Street, Princess Anne, MD 21853.

- April 5-6—Gloucester, Virginia. Garden Club of Gloucester at the Gloucester Intermediate School, Route 17. Information: Mrs. Carroll W. Bartlett, Route 3, Box 703, Gloucester, VA 23061 or Mrs. Arthur B. White, Ware Neck, VA 23178.
- April 12-13—Williamsburg, Virginia. Mid-Atlantic Regional. Tidewater Daffodil Society at the Williamsburg Hospitality House, Richmond Rd. and Virginia Ave. Information: Mr. H. deShields Henley, 115 Conifer Road, Newport News, VA 23606.
- April 15-16—Louisville, Kentucky. State Show. Kentucky Daffodil Society at the Oxmoor Center, Shelbyville Road. Information: Mrs. Richard Roof, 249 Cardinal Lane, Paducah, KY 42001.
- April 19, 1986—Chillicothe, Ohio. Adena Daffodil Society at the Veterans Administration Medical Center, Building No. 9. Information: Ms. Mary Rutledge, 704 Ashley Drive, Chillicothe, OH 45601.
- April 22-23—Chambersburg, Pennsylvania. Northeast Regional. Chambersburg Garden Club at the First Lutheran Church, 43 W. Washington Street. Information: Mrs. Owen Hartman, 105 Farmington Road, Chambersburg, PA 17201.
- April 23-24—Baltimore, Maryland. Maryland Daffodil Society at the Brown Memorial Woodbrook Presbyterian Church, 6200 N. Charles at Woodbrook Lane. Information: Mrs. Michael B. Rafferty, 5 Mill Brook Road, Baltimore, MD 21218.
- April 24—Indianapolis, Indiana. Midwest Regional. Indiana Daffodil Society at the Meridian St. Methodist Church, 5500 N. Meridian St. Information: Mrs. Robert H. Brunner, 610 College Lane, Indianapolis, IN 46240.
- April 24—Greenwich, Connecticut. New England Regional. Greenwich Daffodil Society at the Christ Church, 254 E. Putnam Avenue. Information: Mrs. Clark T. Randt, 59 Husted Lane, Greenwich, CT 06830.
- April 26-27—Columbus, Ohio. State Show. Central Ohio Daffodil Society at the Upper Arlington Municipal Services Building, 3200 Tremont Road. Information: Mr. Handy Hatfield, 22799 Ringgold Southern Road, Stoutsville, OH 43154.
- April 28-29—Nantucket, Massachusetts. Nantucket Garden Club at the Meeting House, Harbor House, N. Beach Street. Information: Mrs. Herbert L. Gutterson, Box 106, Siasconset, Nantucket Island, MA 02564.
- May 3—Akron, Ohio. Northeastern Ohio Daffodil Society at the Rolling Acres Mall, Akron, Ohio. Information: Mrs. Russell Hafely, 564 E. Judson Avenue, Youngstown, OH 44502.
- May 3-4—Chanhassen, Minnesota. Central Regional. Daffodil Society of Minnesota at the Minnesota Landscape Arboretum. Information: Mike Heger, 8015 Krey Ave., Waconia, MN 55387.

## THE DAFFODIL SOCIETY



was established in Britain in 1898 to cater for the needs of all daffodil enthusiasts and now has members in all the countries where daffodils are grown seriously.

The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics.

Minimum membership subscription is £3.00 per annum; overseas members £8.00 for three years (optional); payment by STERLING International Money Order please to:

Hon. Treasurer, Ivor Fox, 44 Wargrave Road, Twyford, Reading, Berks., England.

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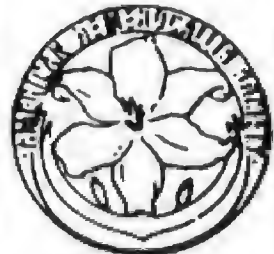
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# REGISTRATION FORM

ADS CONVENTION, APRIL 3-5, 1986

MEMPHIS AIRPORT HILTON, MEMPHIS, TENNESSEE 38132

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Christian or Nickname \_\_\_\_\_

REGISTRATION FEE: Before March 5 ..... \$90.00  
After March 5 ..... \$105.00

Registration includes: National Show; April 3: Awards Cocktail Hour; April 4, Symposiums, Banquet; April 5, Tour, Lunch and Banquet.

Do you plan to exhibit? YES \_\_\_\_\_ NO \_\_\_\_\_

Please make checks payable to: ADS Convention and mail to Mrs. Jean Davis, Registrar, 7468 Highway 304, West, Hernando, Mississippi 38632.

## HOTEL RESERVATION REQUEST

*American Daffodil Society*  
Memphis Airport Hilton Inn  
2240 Democrat Road, Memphis, Tennessee 38132  
Telephone (901) 332-1130

Please submit by: March 5, 1986

Main Building:		Executive Court:
Single	\$63.00	\$72.00
Double	73.00	82.00
Plus applicable tax of 12 $\frac{3}{4}$ %		

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Arrival Date \_\_\_\_\_ Time \_\_\_\_\_ Departure Date \_\_\_\_\_ Time \_\_\_\_\_

I wish to share a room with \_\_\_\_\_

Send directly to Memphis Airport Hilton Inn with a deposit for first night's lodging or please note number of your credit card.

AX \_\_\_\_\_ VISA \_\_\_\_\_ MC \_\_\_\_\_

Expiration date \_\_\_\_\_

PUZZLE

JOY MACKINNEY, *West Chester, Pennsylvania*

The words in the puzzle are from the ADS Approved List of Miniatures. They may be forward, backward, up, down or diagonal. The leftover letters spell a Division 10 species.

W	I	D	E	A	W	A	K	E	N	E	L	L	I	S
Y	M	A	S	S	E	J	I	C	I	C	L	E	A	E
H	C	L	A	R	E	L	I	L	L	I	P	U	T	N
P	T	Y	P	O	B	E	B	A	B	Y	M	O	O	N
R	B	L	M	H	N	M	G	U	N	S	S	S	M	O
U	O	E	I	I	U	E	R	R	U	C	P	N	P	C
M	B	K	N	J	S	M	R	A	A	I	A	E	K	K
E	B	I	N	X	I	T	M	W	X	N	N	E	I	E
N	Y	L	O	N	S	O	H	I	G	I	G	Z	B	H
I	S	N	W	N	M	T	E	I	N	M	O	Y	I	E
L	O	L	I	I	B	Y	E	G	F	G	I	Z	T	L
A	X	P	N	S	D	N	B	A	R	I	B	T	Z	L
S	E	O	W	A	T	I	E	R	I	K	K	I	E	A
O	R	U	A	D	D	T	E	P	P	O	P	M	R	N
R	E	N	L	I	M	P	W	H	A	W	E	R	A	D



# THE WISTER AWARD FOR GARDEN DAFFODILS

MARIE BOZIEVICH, *Test Garden Chairman*

At its meeting on September 27, 1980, the ADS Board of Directors approved the proposal that the ADS should offer each year an award to a daffodil which had demonstrated its worth as a fine plant for gardens. This award was to be named in honor of John and Gertrude Wister, renowned horticulturists and long-time members of the ADS. For many years they had filled their beautiful garden at Swarthmore with daffodils, new and old. A committee was appointed to explore the means by which such an award could be implemented.

At the Board Meeting on October 24, 1981, Mrs. Link, the Chairman, submitted the following set of guidelines for making the award. Participating members of the committee would be individuals who had grown many cultivars over a period of years. They would submit names of cultivars which had performed well for them as garden flowers, and from these preliminary lists a cultivar would be selected for trial. Three round bulbs, all from the same supplier, would be provided to each participating grower who would rate them each year on the following criteria:

1. The cultivar must be a good, floriferous grower.
2. Flowers should be long-lasting, of clean color, showy at a distance and reasonably sunfast.
3. Foliage should be vigorous, resistant to disease and frost damage.
4. Stem should be taller than foliage, strong and sturdy.
5. Bulbs should be resistant to basal rot and not prone to splitting up.
6. Though the cultivar might be of show quality, emphasis would be on performance in the garden.
7. Cultivar should be readily available.

The first cultivar to be tested was Stratosphere and bulbs were planted in fall of 1982. This year the testers dug the bulbs and sent in the forms on which they had rated the performance of Stratosphere in each of the preceding three years. As expected, the results varied with different climates and garden conditions. The severe low temperatures in the northern tier of the Central Region during the winter of 1984 spelled death to one grower's bulbs. Others met an early death via a rototiller in the hands of a careless helper. A few were rogued with virus. The bulbs provided to the testers were small rounds and some did not flower well the first year. However, most of them flourished and in one case there were 24 bloomstalks and 83 individual flowers the third spring. Even the grower who reported no bloomstalks and weak foliage the first year could report 11 bloomstalks and 28 flowers the third year. No basal rot was reported, even in the deep South, and the flowers lasted an average of 13 days in the garden. Many of the growers made additional comments on their record forms or sent an accompanying letter with further observations. A number of them reported that the bulbs of Stratosphere which were already growing in their gardens had been more vigorous than the test bulbs.



Stratosphere

For the most part, Stratosphere proved to be a good garden flower, with good clean color, sturdy plant habits, and an abundance of long-lasting flowers after becoming established. However, it may not survive in regions of severe winter cold, it grows poorly in the deep South, and often requires two years to become established.

To the question, "Do you recommend this cultivar for the ADS Wister Award?" 24 answered "yes" and 5 "no". Two forms were incomplete five forms were not returned at all, even though a reminder letter was sent. In accordance with these results, Stratosphere is designated as the first recipient of the ADS Wister Award for Garden Daffodils.

#### DAFFODIL FERTILIZER

We are very excited to have had a fertilizer formulated especially for daffodils and we would like to offer our friends an opportunity to use it as well. It is a 5-10-20 six-month slow release formula with trace elements.

It is available at 25 pounds for \$10 plus shipping. Shipping charges will be billed.

Brent and Becky Heath

THE DAFFODIL MART

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Gloucester, VA 23061



## A REMEMBRANCE

Dr. Freeman Weiss was one of the irreplaceable originators of the ADS. Those of us who had responded to the call for the organizing at Washington, D.C., in April, 1954, of a national society to promote daffodils will never forget him.

As we gathered from New England to the Southwest—proselyters all—we were entering tentatively—wondering—an area where we knew no one, and yet where everyone seemed to know more about daffodils than we ever suspected.

In this forbidding climate, Dr. Weiss made us outlanders welcome. This man of small stature was right there greeting everyone of us—and we needed it. No one there in 1954 will forget.

We soon learned that our greeter was a man of ready wit, holding his own and contributing to the sparkle at the podium.

Not long later, Dr. Weiss revealed his solid horticultural and daffodil knowledge through several programs he did for us. These should have been taped, because they have not been equalled in wit and wisdom.

Over the years, I often turned to Dr. Weiss when I needed help. He always responded. There was no one in the ADS at his level.

When in 1960 we began a series of Daffodil Days in the Northeast, we made a point of timing ours when the national meeting went to the West Coast. Not surprisingly, our Daffodil Days sometimes topped the national ones in attendance.

At one such Daffodil Day at Rockaway Valley, our speakers included George Lee, the Wisters, John Larus, Larry Mains, and to top this stellar cast, who else but Dr. Weiss for our banquet speaker? What a day it was!

ELIZABETH CAPEN, *Boonton, New Jersey*

## BULLETIN BOARD

### FROM THE PRESIDENT'S DESK

By the time this message reaches you most of your bulbs will be planted, even in the warmer areas of our country. It is such a good feeling to know each bulb has a chance to grow and bloom next spring, but will we be satisfied with the quality of bloom?

When the grower has a large number of cultivars and finds he or she is running out of space to plant more, then the problems begin. What to keep is problem number one. Then one must hunt someone who will be willing to nurture the cast-offs. Problem number two is almost unsurmountable as it deals with having ordered a large number of new bulbs when those enticing catalogs arrived early in the summer.

The hours spent in digging, cleaning, and sorting those beautiful, brown-skinned bulbs are really not hours wasted. As one sorts the bulbs

the mind turns to that mental picture of color, form, substance, and texture, and all the other qualities to be considered at the show table. If the cultivar is not of exhibition quality, it is much easier to relegate it to the give-a-way bin; however, you remember that particular cultivar won a blue ribbon in a show five years ago, so is it worth keeping? It is an oldie, but a goodie. It has charm, character, and other good qualities such as producing 165 offspring from five bulbs down four years. No use to ponder, you can't discard that cultivar!

Most of the summer is spent making decisions, but the final blow comes when fall arrives and planting time begins. You have promised yourself this year you will cut down on the number of cultivars because space is no longer available.

In the fall the new cultivars have arrived and among them there is sure to be a "Best of Show!" The real connoisseur is a person who can persuade his/her spouse to buy a few more acres so he/she can keep those oldies; they might still win a blue ribbon.

There is one simple solution to solving this daffodil mania, and that is don't buy a new bulb until you have discarded one of the oldies; by that time it is too late to order the new one. On second thought there is a Regional Show coming up next spring; you may wish you had ordered that special cultivar which won "Best of Show" last spring.

This is the dilemma your President suffers through each year, and is the result of 48 years of growing daffodils to the extent she now has over 1100 cultivars and nowhere to expand; but after all these years I doubt that expansion is desirable.

Perhaps there will be daffodils in the hereafter for us to enjoy without all the tasks of digging, sorting, replanting, showing, and wondering why we missed that blue ribbon. I doubt there will be any shows, but one never can tell—with so many daffodil buffs there is the possibility of daffodil shows in heaven if enough of us arrive there.

Happy spring 1986 to all!

HELEN K. LINK, *President*

## COMING EVENTS

- |   |  |
|---|--|
| April 3-5, 1986                                       | ADS Convention, Memphis, Tennessee               |
| * April 8-9, 1986                                     | RHS Daffodil Show, London, England               |
| * April 19-20, 1986                                   | British Daffodil Society Show, Solihull, England |
| * April 24-26, 1986                                   | Harrogate Spring Show, England                   |
| * April 29-30, 1986                                   | RHS Competition, London, England                 |
| April 23-25, 1987                                     | ADS Convention, Columbus, Ohio                   |
| April, 1988   | ADS Convention, Washington, DC                   |
| March, 1989   | ADS Convention, San Francisco, California        |
| * from the British Daffodil Society Summer Newsletter |  |

## FROM THE EDITOR'S DESK

For those of you who are following the continuing saga of the Gripshovers' travelling daffodils, be advised that the bulbs have gone home to Ohio, where I shall visit during blooming season. Paul and I will have moved over Thanksgiving into a condominium which will have space for some pots of bulbs as well as the pots of seedlings which will surely do better here during their first two years of life than in the severe Ohio winters. As of December 1, our address will be 3757 Adriatic Way, Santa Clara, California 95051. Happy Holidays!

### STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

(Act of August 12, 1970; Section 3685, Title 39, United States Code.)

Date of Filing: September 6, 1985. *The Daffodil Journal* is published quarterly at Rt. 3, 2302 Byhalia Road, Hernando, Mississippi 38632, with general business offices of the publisher at the same address. The name and address of the Publisher is American Daffodil Society, Inc., Rt. 3, 2302 Byhalia Road, Hernando, MS 38632; Editor, Mrs. Paul Gripshover, 668 E. Olive Ave., Sunnyvale, CA 94086; Chairman of Publications, William O. Ticknor, Tyner, North Carolina 27980.

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Leslie E. Anderson, Executive Director

### LIBRARY ADDITIONS

American Plant Life Society. *Herbertia*. 1946.

Jacob, Joseph, Rev. *Hardy Bulbs for Amateurs*. 1924.

McFarland, J. Horace, L.H.D. *Garden Bulbs in Color*. 1948.

### HYBRIDIZERS, PLEASE NOTE

At the October meeting of the Board of Directors, it was resolved that, effective immediately, the fee for registering a new daffodil will go up to \$2.50 each.

### ADDITION TO THE APPROVED LIST OF MINIATURES

The John Blanchard hybrid Pequenita 7 Y-Y, which has been offered in the Broadleigh Gardens catalog for the past several years, has now received enough votes for inclusion in the ADS Approved List of Miniatures.

JOY MACKINNEY, *Chairman, Committee on Miniatures*

## JUDGING SCHOOLS

The following schools are scheduled for spring, 1986:

School III—March 23, 1986, Descanso Gardens, 1419 Descanso Drive, LaCanda, California. Chairman, Ms. Marilyn Howe, 11831 Juniette, Culver City, California 90230.

School III—April 10, 1986, Martinsville, Virginia. Chairman, Donald King, Box 236-C, Hartfield, Virginia 23071.

School III—April 28, 1986, Upper Arlington Municipal Services Building, 3200 Tremont Road, Columbus, Ohio 43221. Chairman, Mrs. James Liggett, 4126 Winfield Road, Columbus, Ohio 43220.

School III—New England Region. Details to be announced in the *March Journal*.

Required Reading: *Handbook for Growing, Exhibiting, and Judging Daffodils*, Chapter 6; Chapter 7, pp. 33-34; Chapter 2, pp. 5-7; Review Chapter 7, pp. 30-32.

Accredited Judges may attend any of these schools for refresher credit. For further information, contact the local school chairman.

NAOMI LIGGETT, *Schools & Judges Chairman*

## CATALOGUES OR LISTS REQUESTED

I should like to request of all commercial daffodil growers and hybridizers who have catalogues or lists that they send a copy of each such catalogue or list to me annually so that their new creations and/or listings can be incorporated into the *Daffodil Data Bank*. Such material should be sent to me at 2909 Gilmore Avenue, Des Moines, Iowa 50312.

TOM D. THROCKMORTON, M. D., *Chairman, Data Bank*

## CORRECTION

The listing of the members of the Board of Directors in the September *Journal* failed to include the following:

Immediate Past President

Quentin Erlandson, 9 Burnbrae Road, Baltimore, Maryland 21204

The Editor regrets the error.

## CALL OF THE ANNUAL MEETING

The annual meeting of the American Daffodil Society, Incorporated, will be held on Friday, April 4, 1986, at the Airport Hilton Inn in Memphis, Tennessee, for the following purposes:

1) for the election of officers and directors as provided by the By-Laws

2) to take action and transact any other business which may properly and lawfully come before the meeting.



The Board of Directors has approved the following changes in the By-Laws, and recommends their adoption at the annual meeting:

1. Amend Article II. *MEETING OF MEMBERS* to add a new section to read:

“Sec. 5. Minutes - - - Minutes of all meetings of members shall be kept on file by the Executive Director.”

2. Amend Article III. *DIRECTORS* Sec. 1. Number and Selection - - - The Board of Directors shall be composed of:

Replace Article III. Sec. I. h. in its entirety which now reads: “The Executive Director and Associate Director, by virtue of office.”

and in its place substitute the following to read:

“h. The Executive Director, by virtue of office.”

3. Amend Article III. *DIRECTORS* Sec. 3. Meeting - - - Add sentence to read:

“Minutes of all Board Meetings shall be kept on file by the Executive Director.”

4. Amend Article III. *DIRECTORS* Sec. 4. Executive Committee - - - to include the first vice-president and the second vice-president and reduce the quorum requirement from five to four.

Replace Article III. Sec. 4 in its entirety which now reads:

“Sec. 4. Executive Committee - - - There shall be an Executive Committee of the Board of Directors composed of the president, secretary, treasurer, and four other members of the Board of Directors to be appointed annually by the Board. The Executive Committee shall exercise such powers as are specifically given it by these By-Laws and such other powers of the Board of Directors as the Board shall by resolution provide. Five members of the Executive Committee shall constitute a quorum for the transaction of business at any meeting of the Executive Committee. The Executive Committee may provide for voting by mail at meetings of the Executive Committee.”

and in its place substitute the following to read:

“Sec. 4. Executive Committee - - - There shall be an Executive Committee of the Board of Directors composed of the president, first vice-president, second vice-president, secretary, treasurer, and two other members (nominated by the president) of the Board of Directors to be appointed annually by the Board. The Executive Committee shall exercise such powers as are specifically given it by these By-Laws and such other powers of the Board of Directors as the Board shall by resolution provide. Four members of the Executive Committee shall constitute a quorum for the transaction of business at any meeting of the Executive Committee. The Executive Committee may provide for voting by mail.”

5. Amend Article III. *DIRECTORS* to add a new section to read:

“Sec. 6. Board Manual - - - There shall be a Board Manual furnished to each member of the Board of Directors. The Manual shall include the By-Laws, a job description for each member of the Board, and the business and objectives of the Society.

6. Amend Article IV. *OFFICERS* Sec. 2 Terms - - - Replace the second sentence in its entirety which now reads:

“In the event of a vacancy occurring prior to expiration of the term of any officer, his successor shall be appointed by the Board of Directors for the remainder of the term of his predecessor.”

and in its place substitute the following to read:

“In the event of a vacancy occurring prior to expiration of the term of any officer, his successor shall be appointed by the Board of Directors or its Executive Committee for the remainder of the term.

7. Amend Article V. *NOMINATING COMMITTEE* Sec. 1. Composition --- Replace the first sentence in its entirety which now reads:

“The Board of Directors shall annually appoint a Nominating Committee composed of five members of the Society and designate the chairman thereof.”

and in its place substitute the following to read:

“The Board of Directors shall annually appoint a Nominating Committee composed of five members of the Society; the President shall designate the chairman.”

8. Amend Article V. *NOMINATING COMMITTEE* Sec. 2. Duties - - - Replace the last sentence of Sec. 2 in its entirety which now reads:

“The Committee may also recommend to the Board, at its meeting immediately following the annual meeting of the members, a slate of at least one nominee and not more than three nominees for secretary and treasurer.”

and in its place substitute the following to read:

“The Committee may also recommend to the Board, at its meeting immediately following the annual meeting of the members, a slate of at least one nominee for secretary, treasurer, and executive director, and five nominees for the Nominating Committee.”

9. Amend Article V. *NOMINATING COMMITTEE* to add a new section to read:

“Sec. 4. Ballot - - - In event there is more than one nominee for a position, a ballot shall be used.”

10. Amend Article VII. *STANDING AND SPECIAL COMMITTEES* Sec.

4. Appointment - - - Add sentence to read:

“The president shall be ex-officio a member of all committees except the Nominating Committee.”

11. Amend Article VII. *STANDING AND SPECIAL COMMITTEES* to add a new section to read:

“Sec. 5. Honors Committee - - - There shall be an Honors Committee composed of the current president and the three surviving immediate past presidents for the purpose of awarding the ADS Gold Medal and the ADS Silver Medal. All nominations must be submitted prior to January 1 to the current president who serves as chairman without vote. A unanimous vote of three voting members of the committee is required to award the medal.”

12. Amend the By-Laws to change the number of Article IX *AMENDMENTS OF BY-LAWS* to Article X *AMENDMENTS OF BY-LAWS* and to add a new article to read:

“Article IX. *PARLIAMENTARY AUTHORITY*

Sec. 1. Governing Rules - - - The rules contained in the current edition of *Robert’s Rules of Order* shall govern the Society in all cases to which they are applicable and in which they are not inconsistent with these By-Laws and any special rules of order the Society may adopt.”

By order of the Board of Directors  
MARILYNN J. HOWE, Secretary

Memorial Contributions

- Charles Anthony ..... McDonald and Company Securities  
Mrs. Elisha Hanson  
Mr. & Mrs. Wallace Prella  
Mrs. Patrick Flaherty  
Calvert C. Groton  
Charles H. Delamater  
Mrs. Maurice Hanson  
John D. Britton  
R. David Ready  
Mrs. H. Mansfield Horner  
Philip H. Milner  
Charles J. Cole  
Mr. & Mrs. Edwin G. Booth, Jr.  
H. Lawrence Achilles, Jr.  
Mr. & Mrs. Joseph E. Cox  
Mr. & Mrs. Wells W. Constantine  
Mrs. Wharton O. Whitaker  
Mrs. W. MacNiven Conard  
Pacific Region of ADS  
Richard Morgan IV  
Mr. & Mrs. Frank Manion  
Mr. & Mrs. Paul Gripshover  
Mrs. Reginald Blue ..... Central Ohio Daffodil Society

Do not have judges sign ADS Ribbons prior to judging. If the Ribbons are returned, the signatures make them unusable for other shows.

## HERE AND THERE

Daffodil "yellow fever" has a way of spreading. It has now spread to East Tennessee, where the East Tennessee Daffodil Society has now been formed. President of the new organization is Glenda Ross-Smith, Vice President is Dr. Frank Galyon, Secretary-Treasurer is Mrs. Lynn Ladd, and Show Chairman for 1986 is Mrs. Nancy Robinson. An educational show is planned for 1986; we wish them well and hope to see some of them in Memphis.

From Atlanta comes word of the death of B.L. Kennedy who was a long time member of ADS and an accredited judge. He had served as Treasurer of the Georgia Daffodil Society for a number of years. Our sympathy to his family.

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### COMPETITION VERSUS EXHIBITION

MEG YERGER, *Princess Anne, Maryland*

Our President referred in the September *Journal* to a system of judging on merit—where each named cultivar in a show might possibly win a blue ribbon. This thought must have tucked itself into my sub-conscious to emerge later. Last night it inspired a dream that was either nightmare or comedy.

Dreaming in color as I do, the vision of ninety differently named cultivars of poeticus was a delightful sight; but for each to have a blue ribbon was confusingly funny. How easy it must have been for the judges not to have to make a choice between Seraph, Lucy Jane, Nightingale, Lady Serena, Tonic, Sweet Surprise, or all the rest! None of my own poet seedlings under number were eligible to win anything because they were not named cultivars.

As I lay awake puzzling over this strange dream, I realized the merit system of judging would deprive hybridizers of the opportunity for their seedlings to be compared with already existing registrations. I, as a raiser of poeticus, feel the need of expert evaluation to prevent the bias that accompanies parental pride.

It is a pleasure to exhibit as many poeticus as possible to demonstrate the beauty and variety of the old ones as well as those that may eventually be named. A Merit Show does provide a vehicle for this. However Educational Exhibits might do this equally well. There could even be competitive Educational exhibits which could be judged one against the other.

In deciding whether to change the judging methods of ADS away from the Standard System to the Merit System, a great many other factors such as costs, staging, etc. ought to be considered in deciding whether the aim of our shows should be for competition or for exhibition.



1985??

ELIZABETH CAPEN, *Boonton, New Jersey*

Nineteen eighty-five was a year to remind us of Guy Wilson's definition of a daffodil fancier—one who enjoys eleven months of anticipation and suffers one of frustration. If I do not have his words precise, 1985 certainly emulated the spirit of his thinking.

Daf seasons do vary in length, from the elongation of some in warm climes, where fall and winter provide an outside view of some most often seen only greenhouse-grown, to the telescoped spectacle where seasons meld in one glorious splash, skipping only jonquils and tazettas, in the north.

In north Jersey, we are sort of north of the middle, and we expect a three-month daf season, early March to early June. However, our records of fifty years show what really happens.

Donald Wyman spelled it out in his *Shrubs and Vines for American Gardens*. At the Arnold Arboretum he pinpointed a dramatic spring change in just one day each year—that one day came from March 27 to May 1st.

Our records have provided an echoing.

Our records remind us of the year when I promised a show, "Of course we have daffodils in June." That year in mid-May came the heat wave of the summer. (We saved our face via ice box and some brought from Maine.)

Another time the graduate judges of New Jersey, knowing I deplored that too many programs were scheduled to the convenience of speakers rather than the season of the flower, took two years to set up a program and timing precisely to my specifications. Early May morning: show, analysis, etc. Afternoon: visit garden—2" snow!

So, no daffodil fancier should be surprised at 1985. Of course, Winterthur showed us WHERE dafs were supposed to be, and the show proved what ice boxes can do.

On our return, still ahead of peak, we expected better than we found. For the first time ever, we had not put our class signs in the test garden, our area signs on the hillside, and while about half the edges were cut, almost none of the rock garden was even uncovered. There were far too many dead ones to cope with, so we had to look among them to find the garden winners of 1985.

Gold Convention again won in its class: tall, straight, well-formed plant with perfect flowers—all of them. We spotted some runners up, but as long as Gold Convention stayed in flower, it had no competition. However, when it left, Payday stepped front and center. Not as tall, a flower with rounder petals, still well-balanced form, perfect pose, and that suggestion of reversing that made Elise wonder about its class. Whichever, A or B, anyone who wants to have a late yellow trumpet in the garden

should start with Payday.

A bicolor trumpet caught our attention. Retired from the test garden (too old!), it was stately and elegant—clear white and yellow—fine form and pose, standing modestly in a back corner of the pond garden. Don't sell this short. Downpatrick, among the trumpets, is an annual rave of Jack's. When Honeymoon blooms, he doesn't talk of any other. Year after year, it gives more flowers, making an annual bouquet, larger each year; all well-formed pale yellow trumpets stand smartly at right angles—a very important consideration to a gardener. When I break up this clump, from one I can supply a 2 × 5 daf patch—or more—from increase. Honeymoon and the others mentioned above share one feature—perfect pose. Unlike some that must be doctored by a special light treatment to arrive at acceptable “show form,” all of these are born that way.

The combination of too much early heat without rain brought a phenomenon new to us this year. For the first time, wilted daffodils cracked.

Of course there were no pinks. Remembering last year, when for a big rock garden meeting I picked an “arrangement” of fifty or so solid pink dafs, I told our daughter, Susie, who was arranging dafs all over the house for our party while I was returning from the Philly meeting, “There are scads of pinks—help yourself.” There were not any.

That is not quite true, but I will let another year or others pinpoint the most consistent pinks.

Sliding down the classes, we were quite overwhelmed by Mission Bells. This grows here precisely as depicted on the Mitsch-Havens catalog. I think it is the ultimate white triandrus.

This has been a group that has been hard to release from its ties to the careless, flighty Thalia and the pedestrian, not quite white Tresamble.

For a number of years, I pursued Shot Silk—a white one of precise form. Last year, with the help of an understanding Dutch wholesaler, I planted what is available today from three sources. I am afraid all stock on the market is mixed.

Another of my pets was Phyllida Garth—well formed but lacking in stamina.

And so we welcome Mission Bells.

Of the 6s, we tried them all. Brian is giving Kate a challenge to the monopoly of Foundling. I cannot yet evaluate this swarm.

But the 7s brought the brilliance and floriferousness of Oregon Gold and an exciting newcomer—Hillstar, distinctive.

Jack Gerritsen sent some 11s that reach a new dimension. It will take a longer season to make a proper evaluation of some really rare. Watch for these.

And remember Mr. Wilson's understanding comment. Surely, 1985 was one of those years.

## OAKWOOD DAFFODILS 1985

HAROLD MCCONNELL, *Dayton, Ohio*

Here in the midwest our 1985 daffodil season was very 'compressed,' with dry hot summer-like weather following the last cold and snow of spring. For the second year in a row, I extended my season and topped it off with a visit to Oakwood Daffodils. Oakwood is located at Niles, Michigan, which is just about a dozen miles north of South Bend, Indiana. Because of Oakwood's more northern location, the season there is usually two to three weeks later than our season in southern Ohio.

Oakwood is owned and operated by Dr. John Reed, who has been growing daffodils as a hobbyist since 1971. Having discovered Mitsch's catalog, among others, John acquired 103 cultivars his first year. Somehow he managed to keep up with his daffodil hobby during his years at medical school, his internship, and the building of his medical practice. Oakwood now has somewhere approaching 4,000 named cultivars under cultivation. In addition, since 1978 crosses have been made in quantity; and thousands of seedlings are also under cultivation with a fair percentage of the 1978 and 1979 crosses flowering in 1985. Dave Karnstedt joined the operation at Oakwood this year; and a very ambitious catalog listing of bulbs for sale has been published, greatly expanding last years initial listing.

At Oakwood one will see the newest cultivars from hybridizers all over the world along with many of the older cultivars, some of which are famous parents of the new cultivars. John explains that he purposely set out to acquire the older cultivars in order to learn what material hybridizers had to work with. By comparing the parents with the offspring, he could learn what characteristics are likely to be transmitted.

The main daffodil stocks are planted in long rows. About half the cultivars have permanent-type engraved labels showing name, division/color code, originator, and year of introduction. The remainder rely on temporary labels and planting maps. Getting all stocks relocated to Oakwood, and all with the permanent type labels, are high priority items.

John has experimented with various planting patterns, finally settling on the use of double rows. This consists of two rows of a given cultivar eight to twelve inches apart, separated by four feet from the next cultivar. With this pattern there is sufficient room between the double rows to mow and rototill, and there is also good accessability to hybridize, rogue, or lift bulbs. A trencher is used to dig the rows for planting.

No cultivars get any special coddling at Oakwood. The older cultivars, the new expensive hybrids, and even the miniatures are all treated pretty much the same. All are planted in rows in the open field and receive only the moisture and nutrients that nature provides. A major effort is made to keep the weeds under control. Stocks are lifted/divided on a three to four year rotation. The two year cycle that is used in Oregon or Northern Ireland is not achievable in southern Michigan because of insufficient rainfall to give more rapid increase.



Over the years a great many Southern Hemisphere cultivars have been imported and planted at Oakwood. The bulbs are planted when received, in early spring, in a planting area about 1,000 feet from the main stocks. The stress of acclimation from one hemisphere to another appears to bring out virus symptoms if there is virus present in a cultivar. The isolation prevents the spread of virus to the main stocks while permitting the use of the cultivar in the breeding program. Only after the cultivar has been rogued and the remaining stock is found to be free of virus is it planted with the main stocks and listed for sale.

The breeding program at Oakwood is the item that I find the most interesting. The goals are probably similar to those of most hybridizers—strong healthy plants, distinct colors and new color combinations, great form and pose, etc. In short, daffodils that hold their own both in the garden and on the show bench.

There are some items that make Oakwood unique in attempting to achieve these objectives. The first is that more crosses, in greater quantity, are being made here. In a single season 30,000 or more seed are harvested and planted with as many as 5,000 seed of a single cross. When possible, John would like to get 500 to 1000 plants a cross in order to explore the potential thoroughly. Of course some crosses, where only a few plants are available, yield only a few seed. If anything promising results then the cross will be repeated in quantity in a later year.

Another difference is that the selection process of which seedlings to keep and which to discard is being made in the midwestern climate. The



expected results are new cultivars that do well in the midwest and might also be super performers when grown in more favorable climates.

To hybridize on such a grand scale requires super organization and a great deal of work. John gathers his pollen in gelatin capsules and then stores them in pill reminder boxes which he has glued to a vinyl binder. This permits his easy access to his supply of pollen. The crosses are made when weather permits and the daffodils are ready. Sometimes this means making the crosses at night by flashlight. Because of lots of practice, John can make the crosses quite rapidly; although he does get slowed down when working with miniatures, or when he has to cut part of the crown to gain access to the stamen.

In 1984 when I visited in the first week of May, it was early mid-season; and crosses made in 1978 were just starting to bloom in quantity. In 1985 I visited a week earlier by the calendar, but it was late season and the very hot dry weather of the prior week had caused the daffodils to not be at their best. There had been quite a bit of bloom from the 1978 and 1979 crosses. In 1984 about 150 seedlings had been marked for further evaluation and 14 of these were dug and relocated. In 1985 a great many more were marked

Some items among the seedlings that are of interest include Accent × Sedate which opens pink under very hot dry weather conditions; Rushlight × Impressairo with some nice smooth pale lemon and reverse bicolors; Merlin × Eclat with some very white petals; Air Marshall × Sabine Hay with red petal color; and Gypsy × Spelter, a rough but bright colored flower. It will be at least three years and perhaps longer before Oakwood will be offering daffodils of their own origination.

Visits to Oakwood by daffodil enthusiasts are very welcome. The dates for peak season are very variable from year to year, so it is necessary to keep in frequent contact by phone throughout mid to late April in order to pick a visit date when the daffodils will be near their best.

## BEGINNERS' CORNER

FRANCES ARMSTRONG, *Covington, Virginia*

In most areas of the northern hemisphere daffodils are snug in their beds now, putting down their roots and requiring little attention from their growers. Even in winter, however, daffodils need food and water. Did you fertilize your daffodil plantings in the autumn? If not, winter months are good times to do so. A fertilizer low in nitrogen, high in phosphorous and potash is best.

Daffodils require a constant supply of water during their growing season; and unless the ground is frozen, they are growing whether the foliage is visible or not. If the winter is dry, a good soaking after the ground thaws will be beneficial. In the warmer areas bloom is beginning and special attention should be given to moisture needs.

Use these leisurely months for planning, for drawing good charts (to depend on labels alone for proper names is to court disaster), for reading and studying. Our ADS library contains a wealth of daffodil literature for the asking.

## THE CHARMING TRIANDRUS

HELEN K. LINK, *Brooklyn, Indiana*

*(From the newest Round Robin)*

Forty-eight years ago I joined a garden club. That same year my husband brought home a bushel basket of mixed daffodil bulbs and insisted that I plant them in the apple orchard. I knew little about daffodils. My only experience had been digging and potting up a few blooming daffodils to take to my school teacher when I was a little girl. My mother had a row of yellow trumpets, whose blooms I awaited eagerly each spring, planted on the south side of the chicken house.

The President of the garden club insisted we must bring our daffodil blooms to the show to be held at the Art Museum courtyard. I tried to be a good, dutiful member, so I gathered what I thought were good blooms and took them to the show in a tin can.

In those days we were not so particular whether daffodils were named as to cultivars. We were dealing with leedsii, barrii, etc. There was no rule daffodils had to be named as to cultivar and color code; in fact, color code had not been thought of at that time.

When I arrived at the show with my daffodils and entered the show room, I saw a number of women running around with one daffodil in a salad dressing bottle. Since I did not have any salad dressing bottles, I decided to take my tin can and go home, but about that time a little, elderly lady came up and asked whether she could help me. I accepted and we entered my blooms in the show, probably in olive bottles. Among the blue ribbon winners were some of my triandrus blooms. This episode was the beginning of my present triandrus collection of 65 cultivars and species plus a few seedlings of my own origination.

In my area, I plant in full sun in clay soil to which I have added compost, peat, decayed straw, sand, and weathered peanut hulls. The ground is still not porous enough to suit me. When planting I set the bulbs on a pocket of sand and peat mixture under which I place a pinch of low nitrogen fertilizer. The bulbs are dipped in a Benlate slurry before planting.

I have very little basal rot in the triandrus. I think this is due to the small size of the bulbs. In a few seedlings which have a Division 3 as a parent, I have found rot. The bulbs are much larger than the species triandrus.

I have noticed that the triandrus division does not multiply as rapidly as some of the other divisions, thus they can be left down longer before they need to be divided.

I became interested in the triandrus division because I like the small, bell-shaped flowers carried on the scapes. I was especially interested in Dawn, one of Engleheart's originations of 1907. I have tried unsuccessfully to produce a triandrus with white perianth and small pink cup on the order of Akepa in form and color.

Last spring at the Dayton, Ohio, show there was a beautiful collection of triandrus from Mitsch which I drooled over while imagining those little bells might be pink instead of a pure white. Akepa is a good start in that direction.

As far as the species are concerned, I have had little success growing them out of doors in my area. I have better success potting and growing them in a cold greenhouse. There is no problem with the majority of the hybrids, except some of the miniatures such as Icicle and Raindrop do not produce well out of doors in the open. I have tried coldframe culture, but do not have automatic ventilation, and I fear the pots become too hot when I neglect to remove the ventilating lids. The greenhouse is automatically vented.

After my term as President of the ADS is finished, I would like to join your group for more discussion of the triandrus. I am fascinated by their bell-shaped flowers, attractive pose, and intermediate size. Their intermediate size is more attractive and graceful than the big trumpets. Big is not necessarily more beautiful or better.

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## NARCISSUS OR DAFFODILS

Reprinted from *The Mayflower*, September, 1897

MRS. S. H. SNIDER, *Manitoba*

Almost all of the winter-blooming bulbs are easily forced into bloom by the most careless window gardener, yet I think of all others the Narcissus is the most thoroughly reliable. Hyacinths and Tulips are occasionally downright contrary with one who does not understand their small requirements, but the Narcissus rarely fails to reward one with its beautiful blossoms.

Pot them in sandy garden soil (three to a pot, or in a box to fit in the window,) water them thoroughly, put them away in a cool dark place safe from frost, and all the care they require is to see that they do not become entirely dry. When the little green shoots push up they should gradually be accustomed to the light and sunshine; after that they need only a drink every other morning to bring them into rich bloom. The flowers are very delicate looking, yet last much longer than many stronger looking blossoms.

If preferred the Narcissus may be grown in water, and requires the same treatment as the Chinese Sacred Lily, which by the way is a species of Narcissus itself, and justly famed for its fragrance, beauty and ease of culture.

The single Narcissus is considered by many more graceful than the double; each however is so lovely it is difficult to decide in favor of either.

Horsfieldii and Empress are two of the finest bicolor trumpet forms, both being exquisitely fragrant, with wide-flaring golden trumpets, and the perianth of pure white petals.

The hoop-petticoat Narcissus produces from six to twelve beautiful large golden yellow blossoms from every bulb [This one must be lost to commerce!—Ed.], and is a constant surprise and delight to the amateur in its culture. Sir Watkins (sic) is one of the finest, the flowers being very large, in shape like a shallow tea-cup, of two rich shades of yellow.

Trumpet Major is a favorite forcing variety, one of the earliest yellow sorts, with superb flaring golden trumpets.

*N. poeticus* has snow white perianth, and pale-gold cup, with a rim of warm red, and is deliciously perfumed.

*N. Polyanthus*, of which there are many varieties, produces its flowers in clusters on long slender stiff stems. Paper White is very beautiful, snow white and very sweet.



The Double Poeticus (Alba Plena Odorata [*N. poeticus Plenus*]) is considered the most beautiful of all the Daffodil family. Van Sion (double yellow), Figaro, Leedsi Lorenzo, Circe (pure white, with pale yellow tint in trumpet), Orange Phoenix (a handsome showy variety), Sulphur Plume, and Princess should be in every winter garden, together with as many of the others as circumstances will permit.



## A MAN CAN CHANGE HIS MIND, TOO!

JAMES S. WELLS, *Redbank, Jersey*

To change one's mind used to be considered a feminine prerogative entirely, suitable for a discussion in rather a disparaging manner by superior males. Well, I have to admit that I have changed my mind, to a degree at least, about the culture of miniatures in pans. This needs some explanation.

As my collection developed, especially as a result of kind exchanges with other enthusiasts in this country, I began to see that some cultivars just were not really suitable for growing during the winter in pans. No matter how careful you might be, Lintie, Little Witch, Bambi, [not on the miniature list] and the like grew just a tad too tall. As this became clear, I began to weed out the obvious ones and plant them out on the edge of a prepared bed in the garden. As a result, I now have a fine broad band some seventy feet in length with groups of many of these "intermediate" forms growing well. This spring, which was the second one down for many, the volume of bloom was quite spectacular, and I realized that the green house could be kept for essentials, of which more in a moment.

One delightful surprise occurred in this border. Those of you who attended the Williamsburg convention of two years ago may recall I had a bulb on my table with a query on it. I brought it in to Phil Phillips, but he nor anyone else could name it. Well, I finally found that it had to be Ivory Gate, a triandrus hybrid of Alec Gray's. I had bought the bulbs as *N. triandrus loiseleurii*, but when it clearly was not that I planted it out, together with a second pot of bulbs from the same source purchased a year later. I assumed that they would all be Ivory Gate. Well, the first group duly flowered and was Ivory Gate, of this there was no doubt; but the second lot planted nearby did not look the same. It had smaller leaves, with a brighter shine and the tips slightly curled. It seemed to me that this could indeed be *N. triandrus loiseleurii*, and so it proved. By lying flat on the ground—much to the amusement of my bull terrier, Monty—I managed to photograph it and am delighted to know that I now have the bulb.

It does seem a never-ending problem, this matter of getting bulbs true to name, and the longer I collect and grow, the greater the problem becomes. I think it is true to say that I have yet to receive bulbs from a source which is 100% correct. Mistakes and confusion seem to go hand in hand with these small bulbs. To name just a few items which appeared this year, I have a bulb sent to me as Green Ginger, another as Sentry, and a third as March Sunshine. All three bulbs were identical this spring when in bloom, and appeared to be one of the Gray hybrids, either Sundial or Sun Disc. And while we are at it, just what is the difference between these two? [See "Know the Little Jonquils" by Elizabeth T. Capen in the December 1980 *Journal*-Ed.] Someone has suggested—I believe with some validity—that here again we have a grex in much the same manner as Xit. Fortunately I did have Green Ginger from another source which is clearly

correct, so, slowly, things sort themselves out. Again, I have two Segovias, one purchased and one given to me by a friend in England. I do believe that the English one is right, while the other may well be another selection from the Xit grex.

One most interesting group which flowered for the first time were some Ajax species which I obtained from a keen collector and from direct collection in Portugal. The trumpet group have not had a high priority here, but when I saw *N. pseudonarcissus nobilis* in bloom for the first time, I thought that indeed here was a noble flower. Now I have a group of six or seven bulbs under number which also seem to do very well outside. Some of my first plantings in this miniature border will have to be lifted this summer, and there will clearly be some surplus bulbs, if anyone is interested in exchange.

But spudding around the now sere and dry greenhouse, I have also begun to evaluate some points which I thought would be of interest, the most important being the degree of control achieved in the pans against basal rot. A number of points are becoming quite clear.

1. There is, as one would expect, a clear varietal difference. For example, I have a number of stocks of *N. cantabricus* from many sources. All are early bloomers, with thin foliage, semi-prostrate or completely prostrate, and with pure white flowers varying in height between three to four inches up to eight to nine inches. The quality of the flowers, color, cup size, and general stamina varies to some degree; what does vary greatly is the vigor of growth in the bulbs, their general ability to grow well, divide each year, and remain free from disease. I have one stock which came to me as just *cantabricus* which has struggled on now for three years, and although it appears to be free from basal rot, the bulbs just never really do well, and the net result is a thin and indifferent pan. Contrast this with three forms of *N. cantabricus foliosus* which I have selected from stocks that I have. All these are extremely vigorous, strong growers, which habitually divide into three or four good bulbs from one planted last year. There is a complete absence of basal rot, and the bulbs flower heavily so that at the end of November and early December the eight-inch pan is filled to overflowing with flowers. It is indeed a spectacle of health and beauty, and serves exactly the same purpose in my greenhouse as the first, but does it to perfection. So my slow and indifferent stock of *cantabricus* is on the way out.

2. With a few exceptions, most of the bulbs which I have obtained, particularly when they have been collected material, appear to arrive with "built in" problems with basal rot. I expect in almost any new lot of bulbs to lose quite a few the first season, less the second, and if I have been fortunate in the type of bulb and have worked to eradicate the problem, in the third year I may have perhaps less than half of the original bulbs received, but these will clearly be healthy, and in sound condition. These then will grow as they should. A typical example is *N. scaberulus*. I have now had three lots of this bulb, all from the same source, and clearly collected material. In the first year nearly half of the first batch died with

basal rot. A second lot of bulbs followed the next year with the same result. On the third year, the remaining bulbs from the first two lots were combined and grew strongly and with the loss of only one bulb. All others were healthy, bulbs quite large, stems strong, and flower heads equally large with four, five, and even six flowers. But a third batch received fresh this year, growing under identical conditions side by side lost about a third of the bulbs from basal rot. I am convinced, therefore, that in many instance, a condition whereby the disease may be endemic can slowly be eradicated if the bulbs are carefully grown under controlled conditions, and once cleaned up then the bulbs can remain substantially free of disease and will perform as they should. I have had one small pan of *N. moschatus* for four years now, and this past season was the first time that I had good growth and a normal flower on one of the original five bulbs. Three have died and one still looks doubtful. But the one good one will, I believe, now go ahead and reestablish a stock of what I like to call clean bulbs. No doubt the same process could be achieved much more quickly and easily were I to provide a carefully regulated hot water treatment, but I have yet to rise to these heights of control and organization.

I have covered my methods before but there were one or two refinements this year which seem to have improved results on some of the more difficult bulbs such as all the triandrus group. So briefly, here it is again.

The basis of the whole thing is "kitchen cleanliness." All pans used are soaked and carefully scrubbed in warm water, liberally laced with chlorox. The solution is quite strong and I use rubber gloves. The pans emerge absolutely clean and sparkling and are left to dry and air out before use. Crocks—broken pots—are used in the bottom of all pans and these, too, are soaked in the chlorox solution and then dried. The soil used is ordinary good garden soil or light loam which is sifted and mixed with one third coarse grit (sold as traction grit). This mix is then chemically sterilized using vapam. When the soil is aired out and quite clear of vapam—a most important point—about one-third by volume of a professional peat growing mix sold as Pro Mix is added to the soil and grit. This is the basic mix, which I use for most bulbs. All bulbs are repotted into new soil each year, and of course into clean pans. The bulbs are carefully and individually inspected at planting time, and any doubtful ones discarded. All bulbs are then thoroughly rolled and shaken in a shotgun fungicide mix so that they are solidly coated with the dust. This dust is made up of 4 parts by volume of 50% Benlate, 1 part of 30% Truban, 1 part 30% Captan, and 1 part of 10% Phygon. Place in a container and shake well before use.

Normal bulbs are then planted on a bed of compost in the pan, covered with the same compost, and the top of the pan then covered with  $\frac{1}{4}$ " granite chips, to a depth of about half an inch.

When I am dealing with a bulb which has a reputation for trouble, I change this considerably. The basic compost receives a further quantity of grit. I add some more so that the grit is at least one third of the total after adding the Pro Mix. Measurements are not exact or vital—good drainage



is! The pan is then half filled and a layer of plain grit added just sufficient to cover the compost. The bulbs are then placed into this, and when the pan is full the bulbs and the grit receive an additional heavy dusting by hand of the fungicide powder. Pure grit is then added until it nearly covers the neck of the bulbs and a second heavy dressing of the fungicide powder is applied. The pan is then filled to the required level with the gritty compost, coated with chips, and the job is done. Inspections made just last week have indicated that this procedure whereby the bulbs are coated with the fungicide and then planted in a layer of grit also laced with this powder, has resulted in no losses whatsoever in pans of various *triandrus* types, *scaberulus*, and one or two others which have been troublesome in the past. This may sound rather a lot of trouble, but nothing is more disheartening than to have a fine pan, starting well, suddenly begin to decline with spotty decay of some of the nicest bulbs. I shall continue this way in the belief that with some, it is the only way to achieve success.

The slightly stronger compost about which I wrote in an earlier report did not seem to harm the bulbs in any way, but the thick mat of foliage was not an asset on many of the more delicate varieties. I shall try to see that I use a slightly less strong compost in the future. The early start—mid August—in a damp compost also did no harm, but it just advanced all the early bulbs by about a month, so that I had many more flowers both before and after Christmas than heretofore. I am not sure that I like this change, and think that I shall try to keep my repotting until later in September and start watering at the end of that month.

A number of pans, however, were just delightful, even—if I may say so—spectacular, and at the top of the list must be my pan of *Icicle*. I set in ten good bulbs which grew away without problems and on March 13 were in full bloom. I used up half a roll of film before I was satisfied.

But this was just one of a number of Blanchard bulbs which did well for me this year. *N. bulbocodium filifolius* was spectacular on March 1 with the pan simply bursting with the dwarf bright yellow flowers. Another on January 20 was a bulb which I greatly admire although it does not have a name. I have called it *N. b. c. petunioides minor*—which is not registered—but which fairly accurately describes it. But the truly dwarf habit and absence of problems, coupled with the extremely dainty and crisp white flowers, make it a pleasure to grow. *Pequenita* was another Blanchard hybrid which did extremely well. I have had this bulb for four years now, and it performs regularly and without fuss. Two pans this year will allow some to be distributed if anyone is interested. In the group of hybrids produced by crossing *N. gaditanus* with *N. watieri* nothing outstanding has appeared. The bulbs grow without undue difficulty, but flowering is sparse and not exciting. But not so with another group, selections from a cross between *N. jonquilla henriquesii* and *watieri*. Here, for the first time, a pan of both 71-3B and 71-3C flowered; and it was difficult to choose between them. I have urged John to select one and let us have a name, for I believe that here is yet another Blanchard hybrid of merit.





Blanchard #71-3C

Of the small jonquil species, *wilkommii* bloomed well. I liked *N. j. henriquesii* the best, it is such a good grower. The two pans of *N. requienii* (*juncifolius*) also bloomed very well indeed and set seed. I am now reasonably sure that this is the true bulb.

There were many others which were a joy as they came into flower. Charles Warren, Tiny Tot, and Small Talk among the miniature Ajax, with Stella Turk and Rosaline Murphy were as always outstanding. I am always astonished at the length of time Stella Turk stays in bloom. It began to bud in mid-February, was showing color on March 1, and was still in fine condition four weeks later, on March 28.

But now I have the difficult task of moving yet more from greenhouse to garden, for room, again, is running out. Shall I move Snipe and Picoblanco? I don't really know. But Arctic Morn and Frosty Morn must go, and so will some of the other odds and ends I grow just for fun. Then I have a new pan of *Tecophilola cyanocrocus*, the Chilean crocus, for which I must find room, so nothing is gained. ("What have Chilean crocus got to do with daffodils?" you ask. Nothing. But one cannot live on an unrelieved diet of daffodils without getting indigestion.)

But as you can see, I have changed my mind, in that a number of bulbs just have to go into the garden, so that I can continue to enjoy the cream of the crop in the truly miniature species and hybrids. I am away to England again in September, so planting will be late this year. If you have anything to exchange, or would like a bulb or two, please let me know.

## ROBERTA WATROUS'S GARDEN: ONE FOR THE CONNOISSEUR

RICHARD EZELL, *Chambersburg, Pennsylvania*

*(Photos by the Author)*

In a comfortable brick home on a pleasant residential street in northwest Washington, D.C., lives Roberta Watrous, quietly going about her business of being, in all probability, the most skillful amateur hybridizer of miniature daffodils that America has yet produced; certainly she is the most experienced: her first cross was made in 1944; the happy one that produced her best known hybrid, Flyaway, was made a full forty years ago. And she's not finished yet.

Born in Memphis, Tennessee, Roberta moved with her family to the Washington area when she was thirteen. She did no gardening until after her marriage to George Watrous, and then not until the two of them said goodbye to apartment living and built their home on Reno Road. The year was 1936 and Roberta was employed in the cataloging division of the Library of the Department of Agriculture. Two of her colleagues there interested the novice gardener in growing daffodils. Her first bulbs did well and soon she was adding more and more.

Then she discovered miniature daffodils. Adding more and more of them presented a problem: it was simply impossible to locate more than a few offered commercially. So—for the simple reason that she couldn't get them any other way—she began to hybridize miniatures, an undertaking which has brought her international recognition and such honors as the ADS Silver Medal, and having had one of the Society's most coveted show awards named for her.

One of her goals over the years has been to introduce more color into miniatures; the degree of her success was exhibited at the National in King of Prussia last spring, where she won the Miniature Gold Ribbon, the Miniature Rose Ribbon, and seldom-awarded Larus Trophy, all with brightly rimmed hybrids of Ruby (a smallish, short-cupped "standard" registered in 1907, possibly now lost altogether) by pollen of *N. scaberulus* and *N. juncifolius*.



A collection of Watrous hybrids at the Philadelphia convention of 1976.

The backyard garden we stepped into on the mid-April day of my visit is dominated by a large tree, a magnificent specimen of *Metasequoia glyptostroboides*, that “living fossil” discovered in China after the Second World War. Hers, planted as a six-inch seedling in 1948, was one of the first in this country outside a couple of botanical gardens. The backyard also has azaleas (there must be laws against gardening in Washington *without* azaleas), iris, and an assortment of unusual rock garden plants—Roberta joined the American Rock Garden Society several years ago, after they invited her to enlighten them on the subject of daffodils. And, speaking of those, there *are* daffodils. But not many. I had always heard she worked on a small scale as well as working on small flowers, but this was ridiculous. Ah, well, you see most of the daffodils are in the annex.

“The annex?” Yes, a plot of ground across the alley from the backyard, an area that has in its time harbored plenty of daffodil bulbs, but which over the years has seen the shade of its trees and the vigorous growth of ivy and vinca choke out most of the daffodils.

Yet in one sun-washed corner of the annex daffodils still rule. Even here, by most hybridizers’ standards, there aren’t many. The whole daffodil area occupies a space of under 2,000 square feet, and a good part of that is given over to the red raspberries that, next to the daffodils, she likes best of all the plants in her garden. And there are hordes of autumn crocuses, which seem as invasive in her garden as quackgrass in mine.



“There’s a bloom down there I want to pollinate next.”

GRIPSHOVER



#648-16  
(Seville  $\times$  *juncifolius*)

GRIPSHOVER



#691-4  
(Ruby  $\times$  *scaberulus*)

GRIPSHOVER



#611-2  
(Ruby  $\times$  *juncifolius*)  
Larus Trophy winner, 1985

KNIERIM



Flyaway



Most of the daffodils she grows have been or might be used in her hybridizing. Many of them are smallish standards or those in-betweenies sometimes called “intermediates,” and a number of them are of her own breeding, never registered, but promising as seed or pollen parents.



Most of Roberta's unbloomed seedlings are in this  $2\frac{1}{2} \times 3$  foot cold frame. The wire covering is to discourage squirrels, which find the soft soil ideal for burying nuts.

Roberta's garden is without pretensions: she does in it what pleases her, what challenges her, and what she feels might lie within her capabilities. It is no garden to impress a visiting dignitary...unless he happens to be a dedicated gardener, in which case he will find himself constantly surprised and delighted by one new “find” after another: a rare rock garden plant, *Lathyrus verna*, its compact mound of foliage covered with brightly delicate purple blossoms, and a few steps away—with maybe a weed or two in between—a small unregistered daffodil hybrid of her own, Rockery Gem  $\times$  *N. cyclamineus*, a precisely formed and brilliantly contrasted bi-color; just beyond, a seedling of *N. ps. obvallaris* by pollen of *N. cyclamineus*, a brighter, slightly smaller Charity May lookalike. And if one looks particularly hard, there might be found one of her registered miniature hybrids: Kibitzer perhaps, or Flyaway, or maybe Cricket; or one of her two registered “standard” hybrids, both jonquils, both neat and attractive: Chevy Chase and Happy Hour; or the miniature-sized Crispin. She has never had a large stock of any of these, and has almost as much trouble as you and I in keeping the choice miniatures from disappearing.



"Well, this is it. Here's where it all—most of it, anyway—gets done."



Basket of tools at her side, notebook for recording crosses on her lap, fashionable sun hat on her head, Roberta Watrous begins another hybridizing season.

She has, at the moment, nary a bulb of little Curlylocks, and Wideawake, which never increased enough to be distributed, seems lost utterly. Still, that melancholy possibility is, after all, one of the challenges that can make pursuits like hers fascinating over a long lifetime.

More than a mere joy, it is an inspiration to see Roberta Watrous in her garden in yet another April, after more than forty years of growing and hybridizing small daffodils, still enthusiastic, still dabbing microscopic bits of pollen onto tiny stigmas, still making mistakes, and still learning from them.

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## APRIL TEARS AND HAWERA

JAMES S. WELLS, *Red Bank, New Jersey*

Last fall I decided to attempt to sort out the differences between these two bulbs, so that—to my satisfaction at least—the muddle was removed.

With this in mind I requested bulbs from three or four sources. First I ordered a modest quantity from my usual supplier in Holland. This was also my original source of bulbs which have been blooming in the garden for some years under the label April Tears.

Next came a few bulbs of both kinds from Mary Lou Gripshover, which were potted separately, and finally some April Tears from Nancy

Wilson. With all these now in bloom the situation seems fairly clear. What had compounded the error on my part was the fact that the original April Tears, growing in the garden, was quite clearly Hawera. Now for a few details.

**HAWERA**—This is by far the stronger grower of the two, and comes into flower about two weeks ahead of April Tears. The flower stems are solid, round and from twelve to fourteen inches tall as grown in pans in a cool greenhouse. The flowers on each stem are quite numerous, from four to eight, and the flower is slightly larger than April Tears. The corona is distinctly larger, although it tends to have a rather rough edge. The color is distinctly lighter than April Tears. On the RHS Color Chart Hawera most closely corresponds to a shade of Chinese Yellow, HCC 606/2. The whole plant is most vigorous and appears to be more in the Lintie class of intermediates than a true miniaturae. It is an excellent garden plant, growing and multiplying well.

**APRIL TEARS**—This comes into flower at least ten days after Hawera. It is very similar in general appearance but much more delicate and less heavy. Flower stems will be shorter, seven to nine inches, and the truss of flowers on each tends to be limited to two, three, or four. The color is distinctly different, being a darker yellow in all its parts—Buttercup Yellow, HCC 5/2. The cup is distinctly smaller and less wavy on the edge—a smoother flower as Alec Gray describes it. The general effect is more that of a single tone color while in Hawera the effect tends to be two toned, because the cup is generally lighter than the petals. When the two are seen side by side, the differences are quite clear.

April Tears seems to be a more dainty and refined bulb, while Hawera makes one feel that it ought to be ramping away in the garden. However both do very well for me in pans, and are a joy right now, with a veritable cloud of blooms covering the pans. Hawera grows very well here in New Jersey in the garden. I have yet to try April Tears outside.



WHEELER

Hawera



GRIPSHOVER

April Tears



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### THE COVER PHOTO

is of Gene and Dale Bauer's "Golden Mountainside" in the San Bernardino Mountains in California. For 27 years, Gene has been planting daffodils to transform the mountain each spring. (Bauer photo.)

## FOUR VERY LARGE LANDSCAPES

ELIZABETH T. CAPEN, *Boonton, New Jersey*

Acres of daffodils in blocks of thousands are beyond the aspirations of most of us, but four or so decades of exploring have revealed a few places where the gardeners found the space, the funds, the muscle power, and especially the interesting terrain and the artistic imagination to have achieved superb very large daffodil landscapes. I have met four that passed every test.

Three of these—one primarily commercial, one professional, and one, what is termed "an estate garden"—exemplified and taught me the principles of creating landscapes with daffodils; while the fourth, strictly amateur, showed what a determined gardener can accomplish.

### THE RUSSELL GARDEN

The first of these was the John L. Russell garden of Dedham, Massachusetts. John Russell was famous locally as the "Daffodil King" and the "Flower Show Boy." Actually, he represented Breck & Son, then a leading seed and bulb distributor, and he annually produced the major display at the pre-spring show of the Massachusetts Horticultural Society,



as well as offering his inimitable several hundred thousand daffodil landscape at Dedham.

I met him first through the pages of *The Flower Grower*, when Paul Frese, later a founder of the ADS, was editor. In these pages, in several articles, John Russell expounded his philosophy and techniques of landscaping with daffodils. He stressed the primary importance of location—"Open enough to permit several hours of sunlight, with irregular land, deciduous trees, large rocks or ledges, and a stream or pond."

Then, he gave directions on how to enhance the terrain: by creating pockets, emphasizing contours, perhaps changing the course of a brook or damming it, adding a wall or a fence. He wrote of skillfully directing attention away from the ugly to the beautiful. Finally, he gave explicit directions on where, how, and what to plant.

On rereading these articles, kindness of the research of Mrs. Brennan of the New York Botanical Garden Library, where Paul Frese has sent his *Flower Grower* records, I realize that many of the theories I have tried to follow are pure J.L.R.

I met Mr. Russell because of a case of cold feet. His articles had led me to believe that daffodils were the supreme landscape plant of spring. With two daughters at Colby College in mid-Maine, where spring is slow to come, I had launched a daffodil-planting project. Suddenly, I feared that what succeeded in northern New Jersey might not in mid-Maine. At the time, Mr. Russell's garden was the only one to bridge this thousand mile gap.

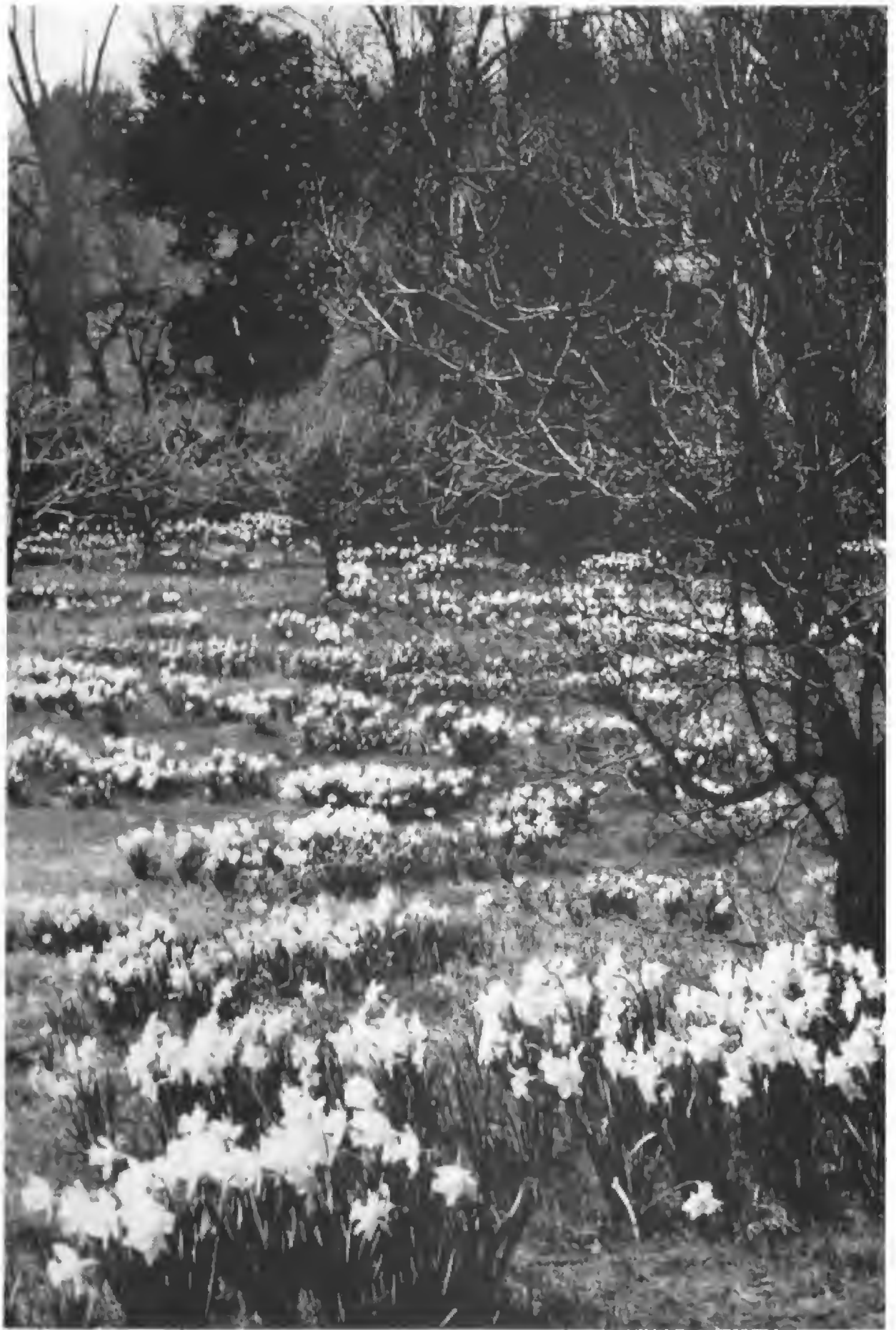
Mr. Russell led me up hill and down over what he explained was an ex-cow pasture, showing me that while types were grouped, individual varieties were separated. He pointed out such useful truths to a landscaper, that while the new Beersheba ("new" in the 50 s) always began growing sideways, the old Mrs. Krelage grew straight up and persisted, even in sod.

(A few years later, a Dutch friend, Jack Doornbosch, introduced me to Gloria, a cross between them, that "carried the best traits of each." We have a batch of several hundred or so Gloria, unreplanted for 30 years. We agree.)

I learned from John Russell that mid-Maine, the Boston area, and northern New Jersey—the clay of the first and the gneissic-based podzolic soil of the other two—(clayish with rocks) will grow almost all standard daffodils, are especially welcoming to the early cyclamineus hybrids, and hesitate only when it comes to the tender jonquils and tazettas. We found this true in subsequent plantings from mid-Maine to north Jersey.

Mr. Russell led me to his hide-away—a half underground unheated pit. Here he was growing his private treasures—new hybrids for the next Boston show, or the next beyond.

It was a great loss to the budding ADS when John Russell was struck by a car and killed while posting signs to his famous garden in early 1958. Although the family tried to maintain the display, without the originator, it proved impossible.



John Russell Garden

## THE WISTERS OF SWARTHMORE

Not long after my assist from John Russell, I became aware of an entirely different daffodil project being pursued in and around Swarthmore, Pennsylvania, by John Wister, Gertrude Smith Wister, and their professional arm, the Arthur Hoyt Scott Foundation.

John had become enamored of daffodils as a lad in Germantown. But he said it was after the war that his eyes were opened to the great advances in daffodils in Little Falls, New Jersey, by Chester A. Hunt who provided for anyone with a dollar to spare, a display of the best of spring.

I, too, was entranced by the Hunt garden many years later, but it was what it inspired in Swarthmore that provided my lodestar before and after the formation of the ADS.

By 1930, John had reorganized his personal collection and first testing plan, and under the banner of the Foundation, added the very best daffodils that could be found. Twenty years later, the by-products of that program had turned a run-of-the-mill northern campus into a festival of spring.

By the early 50s, wherever you looked there were daffodils about the Swarthmore campus. I especially remember a long wide walk between two college buildings. It was flanked by wide borders of thousands of daffodils—not a mishmash, but blocks of a hundred or so each of individual varieties, forming interesting patterns by their contrast of color and form.

Another part of the campus—a meadow—was planted informally with many short cups and poets and provided for students a place to ramble and to pick a sample of spring.

The explosion of daffodils at Swarthmore and at Tyler Arboretum, implemented by John and Gertrude Wister, has no parallel.

On their home grounds, in Swarthmore, they continued to explore the newest, while clinging to pets. In the front, still sits Vanilla. Try to find it elsewhere; it took me quite a time.

## JEAN FLAGLER MATTHEWS OF BROOKSIDE, RYE, NEW YORK

An entirely new daffodil landscape arose in Rye, New York, when Jean Flagler Matthews hired the very best to construct it. Jean began with what cannot be added. Her home in Rye was along a wide stream, in rolling terrain and with an elegant large outcrop. (Remember John Russell's suggestions?)

Her architect was the best—Adrian Frylink, scion of a Dutch bulb family and recognized country-wide. Adrian planned and supplied.

To implement, Jean enlisted James S. Jack, who organized a crew of fourteen. No such group had ever been assembled to my knowledge to make a daffodil garden.

Adrian and Jimmy followed the principles, first expounded by John Russell, in small numbers—then by the Wisters—in hundreds. Now, at Brookside, each variety was planted by thousands. The scale became bigger.



Daffodils in *pachysandra* in the Wister garden.

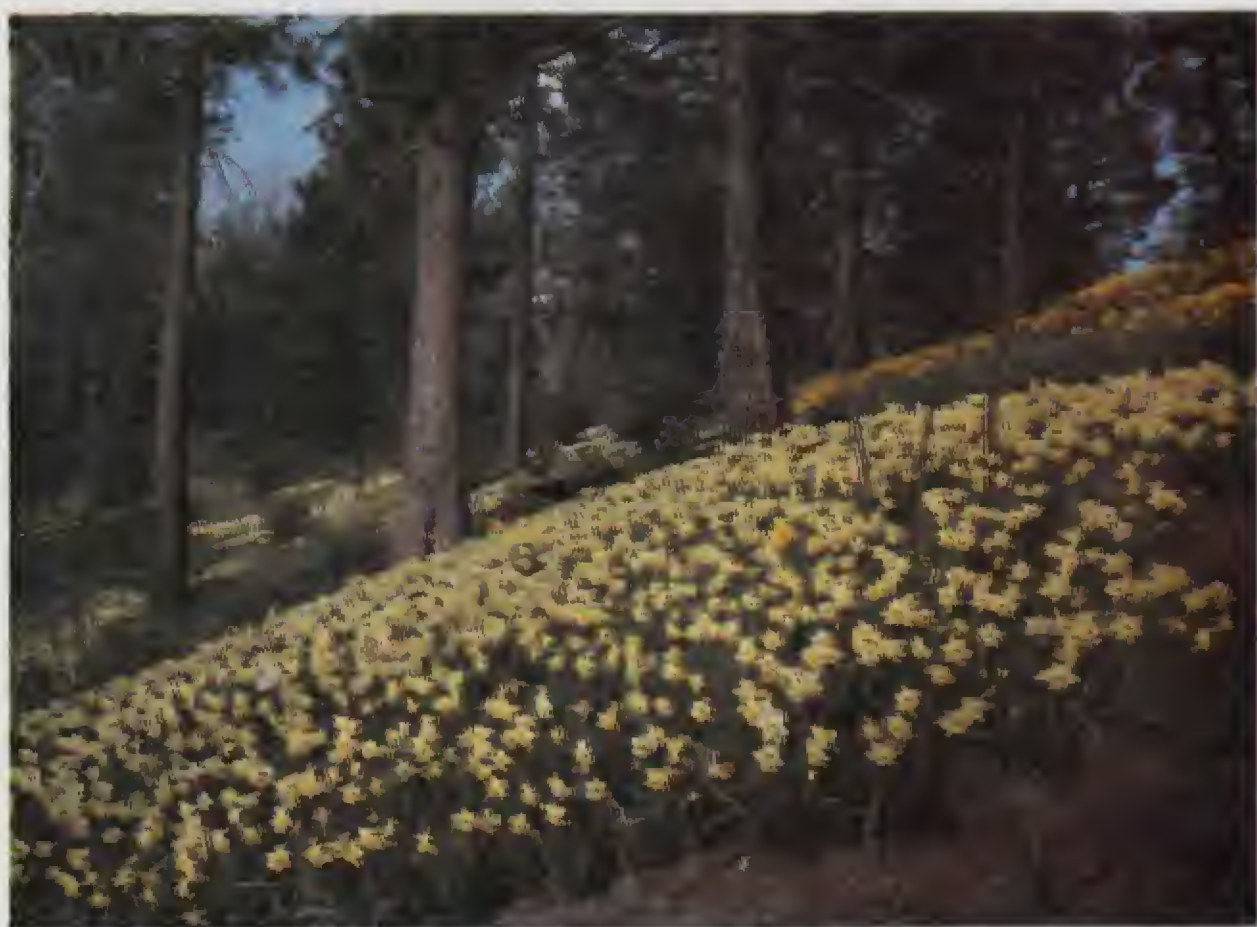


ELIZABETH CAPEN



Brookside

DALE BAUER



Thousands of daffodils adorn the Bauer mountainside.

Mrs. Matthews was a gracious hostess, who loved to show her daffodils, entertaining large groups for lunch in a big tent, preceding a conducted tour.

While there were many distinguished deciduous trees at Brookside, there was very little accompanying woody material. This was no year-round landscape. But Jimmy Jack was always looking to the future and trying out new ideas. We walked along a wall where he was testing in dozens varieties he was considering adding in thousands.

There was a wonderful slope with multiple thousands of muscari. (Too bad film is so poor with blues.) And he showed me along and around a small brook a hundred or so candelabra primula. Jimmy, perfectionist plantsman, was dissatisfied. I thought it the best I had ever seen.

Of course, this was the same crew who had staged the greatest indoor daffodil shows ever, as I mentioned.

A few years ago, Brookside, on the death of the chatelaine, ceased to exist.

## CALIFORNIA

Most of the country recognizes that when it comes to big scale projects, California leads us all, and so, it is not surprising that the fourth and newest of the large scale daffodil plantings that first taught me principles of daffodil landscaping, and now is following them, is right in the midst of that incredible state.

Also, not surprisingly, this landscape is not where long-time daffodil aficionados would look for it. Three conventions in California have not uncovered any daffodil garden at all. All meetings were completely delightful. Those of us fortunate to have been there were intrigued by the outdoor daffodil show at Descanso, let alone the opportunity to meet and hear Frank Reinelt, who has been called the greatest hybridizer of this century (he once bred daffodils), and those extraordinary gardens opened to us only through the charm of Jack Romine—unforgettable experiences, but no growing daffodils.

To find real daffodil-growing country in California, you must take to the hills. In California, climate does not vary in relation to latitude. There it is altitude that makes the changes.

And so, I discovered one more daffodil landscape on the grand scale in the San Bernardino Hills, high enough above sea level (5,500 feet) that all major types of daffodils are comfortable.

Gene (artist) and Dale (architect) Bauer have created a Shangri-La, where only the hardy should aspire to visit. My trip was literally breath-catching. Gene drove us—a hand occasionally touching the wheel—as she expertly moved along the zig-zag route that climbed over a mile.

Once there, you are torn between viewing the sweeps of many thousand daffodils over the rugged mountainside and exploring more closely the unusual intimate display of many hanging pots and a complete cut flower presentation of the newest in Dale's interpretation of chalet—California style—which of itself made it worth that perilous climb.

In front of you are sweeps of daffodils in the multiple thousands in drifts among the ponderosa pine. The terrain is rugged, the paths are not gentle, trees still must be pruned of excess, and there is a lack of accompanying material that turns a whole lot of planted daffodils into the composition that we call "landscape." But, there are daffodils, well-chosen and well-placed, one of a kind in each drift and the drifts of varying shapes, all commensurate with the massive scale.

And while scale is the dominating factor in landscaping, scale is not solely related to acreage, although often thought to be so. It is more a factor of what the eye observes, and the eye is a tricky observer, as any camera fan has learned to his sorrow. I remember a 15-acre flat sweep that had less landscape impact than our 50' x 100' side lawn. So, it was flat. I do not mean to imply that those on flat terrain cannot landscape. They just have to work harder, as those of us, dealing with a whole lot of rocks, instead of the arm-deep top loam of Iowa, must work to provide suitable soil.

So, I call Gene's landscape massive, not because of the actual acreage she has planted, which she tells me is only about five, but because of the impact on the viewer.

To stand by Dale's aerie and look over hundreds of thousands of daffodils, with the mountains looming beyond, is to see daffodils as my 30 years of ADS conventions and spring visits, here and in Europe, have not.

Gene is 100 percent gardener. For 27 years, she has pursued her goal of proving the "superb adaptability of daffodils to landscaping" by creating "large vistas of color." She has achieved her goal by hard physical work. While she can plant 1000 bulbs from 7 A.M. to dark, it may take weeks of rigorous work to prepare the soil.

I was amused when she explained that, although she had an area where she tests some of the newest, she never lets visitors there—not for fear of eager trowels (which has happened), but because she did not want any visitor to think that was daffodil gardening. She struck a chord with us, having been shocked to see a shot of our working area presented as "The Capen Garden."

This massive mountainside California garden is of course new and created in the enthusiasm of a dedicated convert. While it follows many precepts taught by John L. Russell, it seems it may be forgetting some of those earlier propounded by E. A. Bowles and others. Naturalism it does not have.

And the future? All landscaping plans for the future. What will happen to such massive plantings, as years take toll? Whatever happens, I am sure Gene will find a way to cope. And in the meantime, daffodil fanciers who can get to the Southwest in spring will want to see what is surely "a host of golden daffodils."

Of course, these very large gardens are not the only ones that have provided inspiration for landscaping through decades of garden visiting. Every garden teaches, but the editor will not let me name them all: Ray





A foggy day in the Bauer garden.

Allen's Kingwood Center in 1958—completely overwhelming and unforgettable; Charlie Mueller's commercial display garden—a living catalog, the last of a type; the beautifully presented and generously shared garden of Betty and Charlie Gruber, who hosted at the 1976 Pennsylvania convention. As I survey my mental map of the country, I note that state after state has gorgeous gardens. We can all be proud of the American progress in horticulture, finally relating to American climates and soils, rather than in obeisance to British dictates.

**BALLYDORN BULB FARM**  
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Offers new and recent award-winning introductions and selected seedling stocks.

All cultivars of proven vigor, substance, and purity of color.

*Catalogue will be sent out in early March, 1986, to purchasers of bulbs in 1984 and 1985. Should you fail to receive a copy, kindly write to the above address, and a free copy will be sent.*



## IN SEARCH OF BANJO PATERSON — HINSBY'S POET

MEG YERGER, *Princess Anne, Maryland*

The poet daffodil, Banjo Paterson, was bred by J.H. Hinsby and listed in the 1938 *RHS Classified List* as having been registered by The Victoria Society of Australia. So it was to friends in Victoria that I went for help in locating bulbs after thirteen years of searching. It is better to inquire in person, as I found out in fall of 1984 on the Australian trip with the Daffodil Society. Rodney Emmerson of Leongatha gave me two bulbs and Ken Hughes of Longeray Daffodil Farm included three bulbs with a large order I gave him.

A search for facts about the breeder was almost as difficult as the search for the bulb itself. If it were not for articles by C.E. Radcliffe and William Jackson of Tasmania in the *RHS Yearbooks* from 1933-1939, 1946, and 1949, we would not know anything at all about him. A great deal of the information in this article is quoted verbatim in the interest of accuracy.

Until about 1890, there seems to be no record about daffodil growing in Tasmania. According to Mr. Hinsby's own notes he began growing daffodils as a hobby at that time in Taroona, near Hobart, in southern Tasmania. This coincided with the time of the Second Great Daffodil Conference and Exhibition held at the RHS Garden at Chiswick in April, 1890. There had been an earlier conference in 1884 after which Peter Barr published his now famous *Ye Narcissus or Daffodyl Flowre, and Hys Roots*. Very likely Hinsby's interest was aroused by such daffodil enthusiasm in England. He had a good collection of daffodils from many divisions, including poeticus, and about 1898 or 1899 started in on raising seedlings for pleasure rather than for profit. The poeticus stock available to him included poeticus grandiflorus from his early collection. He recorded having used it both as seed and pollen parent in his crosses. This might have been the poet we know as Praecox Grandiflorus. Praecox was used in England at that time.

Alister Clarke of Victoria was part of a syndicate acquiring stocks of the earliest productions of the Rev. G.H. Engleheart in 1897, so it is a safe assumption that many poeticus were included. Dante was one of these and was used as seed parent with pollen from Ornatus to create Banjo Paterson. Banjo Paterson in turn became seed parent of Hinsby's Barbara Robinson and King of Poets, both with pollen from a seedling. Pollen from Banjo Paterson was used on Minuet by William Jackson to create Gosta Berling, which was named in 1933 but was not registered.

Almost simultaneously, another source for daffodil stock occurred when actor George Titheradge left Australia in 1898 to settle down in England. He had a large collection of daffodils sort of foisted upon him by an obscure nurseryman near Melbourne who saw a chance to popularize the daffodil by connecting the plant with the name of the theatre idol, probably the most popular actor in the country. Titheradge actually liked

roses better, but the nurseryman lined him up for lecture appearances at ladies' social and literary clubs with the subject being daffodils. In self defense he became proficient in the subject, and so completely hooked on daffodils he destroyed trees and other plants in his yard—except roses—to make room for bulbs. Eventually he bought about eight acres of land and developed into a daffodil farmer. The sale of bulbs upon his departure was financially satisfactory to him and put good stock into the hands of Leonard Buckland and Alister Clarke who came to be the most noted raisers of seedlings in Australia. Tasmanians, too, benefited from the sale through the Hobart nurseryman, J. Lipscombe, who acquired many of the bulbs.

A treasure Hinsby received at this same period was the book, *Ye Narcissus or Daffodil Flowre, and Hys Roots*, given him by Peter Barr himself. Hinsby had the good luck to take Mr. Barr around to all the florists in Tasmania during the time soon after 1898 that Barr made a seven year world tour lecturing on daffodils and other plants. In Tasmania he was delighted to see so many newly raised British cultivars being cultivated.

William Jackson, who was to become a noted raiser and promoter of daffodils, arrived in Tasmania in 1898 and in his later writings referred to Hinsby as the doyen of daffodil raisers in Tasmania. C.E. Radcliffe (familiarily known as Criff), by profession a surveyor from Hobart, got started on growing daffodils with a gift of bulbs from Hinsby in 1923, and sowed his first seed in 1925. In an article in a RHS *Yearbook* he referred to Mr. Hinsby as the father of seedling raising in Hobart; and that until 1923, he was the only one in probably all of Tasmania who was doing any crossing. Jackson and Radcliffe were forceful in popularizing daffodils in Tasmania, and their breeding of daffodils was a lasting contribution of worldwide importance. Once they had started, it didn't take the pair long to catch up with the twenty-five year lead Hinsby had on them in raising seedlings. They freely exchanged bulbs for breeding. A poet they all used was Minuet, which Jackson imported from Herbert Chapman.

Competitive interest in exhibiting seedlings was intensified by the offer of a perpetual challenge cup for twelve seedlings raised by the exhibitor which was donated by Mr. C.E. Webster of Hobart, president of The Tasmanian Horticultural Society. This cup was first won by Radcliffe with Jackson and Hinsby close followers. The three of them were neck and neck year after year with point scoring always necessary and usually less than half a point difference among them.

Mr. Jackson wrote a few paragraphs in the 1946 RHS *Yearbook* as a memorial at the death of J.H. Hinsby in his eighty-second year (he must have been born about 1864). This tribute spoke of him as the doyen of daffodil raisers, the names of whose seedlings appear so often in the pedigrees of the best and newest seedlings. Jackson added that Hinsby won the twelve seedling cup at Hobart with unfailing regularity until those to whom he had given his best stock trod too closely on his heels; however, he still won again at intervals.

It happens that Banjo Paterson, for whom Hinsby named his popular poet daffodil, was also born in 1864; so it may be more than coincidence that the name was chosen.

According to *The Encyclopedia Britannica*, Andrew Barton Paterson (Banjo, 1864-1941) was a writer for the *Sydney Bulletin* who, with his prose and poetry, provided racy ballads of outdoor life and achieved a place in public affection which continues to the present day from his authorship of *Waltzing Matilda* which one hears played several times a day on a visit to Australia and often on TV networks anywhere pictures of Australian scenes or animals are shown.

This writer wanted to think *Waltzing Matilda* was a kangaroo showing off for Big Red, the largest kangaroo in Australia. But no—it turns out that the term *Waltzing Matilda* is Australian slang for a man who has to tramp along railroad tracks to inspect them for safety. Paterson wrote the words to the song and his sister wrote the music.

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## BOARD OF DIRECTORS' MEETING

Chicago, Illinois, October 12, 1985

*(Abridged from the Report of the Secretary)*

Twenty-seven directors and two guests were present. Mrs. Goethe Link, president, presided; and Ms. Marilyn J. Howe, secretary, recorded.

**PRESIDENT'S REPORT:** President Link asked for a moment of silence for the members we have lost since our last meeting. A letter was received from Harold Cross on behalf of the Tasmanian Daffodil Council inquiring whether the ADS had plans to host a 1988 World Convention. If not, they wished to host it. The ADS convention is already planned for Washington D.C. for 1988. She also announced that the Executive Committee on a vote of five to two agreed to fund Dr. Mathes with an additional \$1000.00 to finish his project. She then read a letter from Lowell V. Thugelt, Regional Director, National Capitol Region, United States Department of the Interior, stating that the NPS, by law, must buy its bulbs from the lowest bidder. She thanked Mrs. Pardue for all her efforts on the fall board meeting.

**FIRST VICE-PRESIDENT:** Dr. Snazelle stated he will give his report as part of the Budget Committee.

**SECOND VICE-PRESIDENT:** No report.

**SECRETARY:** Minutes: Ms. Howe asked the minutes from the King of Prussia meeting be approved as mailed. Mrs. Bourne asked that the minutes record the proposed by-law that was voted down by the Board. The proposed amendment, which the Board rejected, was:

Amend Article I. **MEMBERSHIP** Sec. 5. Investment of Dues of Life Members---. Add sentence to read:

"Life membership is available only to an individual."

**TREASURER:** Mr. Knierim reported on the liquid funds of the Society. He has received \$3566.00 profit from the King of Prussia Convention. However, he stated he has not received the financial statement.

**REGIONAL VICE-PRESIDENTS REPORTS:** Reports were received from six of the nine regions.

**REPORTS OF THE STANDING COMMITTEES:** (Full reports on file with the Secretary.)

**AWARDS:** Mrs. Bourne asked everyone to get show dates to her before the January 5, 1986, deadline. She stated that the major portion of her budget will be spent on a three year supply of ribbons.

**BREEDING AND SELECTION:** Dr. Bender reported that he had several requests for seed, but his New Zealand connection is gone and he has been unable to fill the requests. He also stated that there were a record number of hybridizers at the annual breakfast held in King of



Prussia last spring. Discussion of disease resistance and disease complexes failed to produce any clear consensus. Discussion of when to color code seedlings during their blooming season generally supported the thoughts expressed by Sir Frank Harrison: that the color code should describe the flower as it grows for the originator and that he or she may color code the cultivar in the most attractive stage of maturity.

**CLASSIFICATION:** Mrs. Thompson announced that Goose Green has been re-classified to 3W-GYR.

**DATA BANK:** Dr. Throckmorton reported that the Data Bank is capable of printing out information in many ways. He suggested that the Executive Director prepare a list for *Journal* publication plus prices of each. Orders should be placed through the Executive Director. He also thanked Mrs. Kate Donald of the RHS for all her help and cooperation in keeping the Data Bank up-dated.

**EDITOR OF THE JOURNAL:** Mrs. Gripshover's report stated that the ADS continues to publish four 64-page issues of the *Journal*. The budget figure of \$15,500 which was given to the First Vice-President will allow us to continue with the limited amount of color which we now have. She did some research concerning the budget figure, which as we all know is the biggest item in the budget, and was interested to find that in the early 1970s when the *Journal* averaged 48-52 pages, it accounted for over 60% of the expenditures. In the 1980s, the 64-page *Journal*—with color—accounts for just over 50% of our expenses. She also informed the Board of her resignation as Editor effective after the June 1986 issue.

**LIBRARY:** Mrs. Owen announced that four books have been added to the library. They are as follows: *Annual Review of the Stockbridge House Experimental Horticultural Station, North Yorkshire, England*; *Garden Life* (has pictures of the third World Daffodil Convention in New Zealand—a Japanese publication); *Hardy Bulbs for Amateurs* by Rev. Joseph Jacobs, 1924; *Garden Bulbs in Color* by J. Horace McFarland, LHD, R. Marion Hatton, and Daniel J. Foley, *Herbertia*, Volume 13, 1946, a publication of the American Plant Life Society, was presented on behalf of Dr. Harold Koopowitz. The issue is dedicated to Guy Wilson and contains articles by him.

**MEMBERSHIP:** Mrs. Armstrong's report stated that membership is down 5.5% since last September. Mrs. Liggett moved to appoint a committee to work up a brochure to encourage new members. Mrs. Cox seconded. Motion carried.

**MINIATURES:** Mrs. Mackinney suggested that the Miniature Daffodil Growers' Breakfast, with cost, be included on the registration form. The suggestion has been forwarded to the Memphis committee.

**PHOTOGRAPHY:** Mrs. Shryoc's report stated that 21 sets of slides for programs have been scheduled so far this fall.

**PUBLICATIONS:** Mr. Ticknor's report, due to its length, was postponed until New Business.

**PUBLIC RELATIONS:** Mrs. Howard's report suggested a bulb sale, talks to local garden clubs and societies, and informing local nurseries and garden centers about benefits of membership in the American Daffodil society as ways to generate public interest. She also commended the RVPs on the high quality of their newsletters.

**REGISTRATIONS:** Mrs. Anderson's report stated that ten hybridizers registered fifty-four new daffodils for 1985. (Her complete report appeared in the December *Journal*.) She asked the Board to consider raising the registration fee due to increased costs. Dr. Throckmorton moved to raise the fee from \$1.50 to \$2.50 effective immediately. Dr. Snazelle seconded. Motion carried.

**RESEARCH, HEALTH AND CULTURE:** Julius Wadekamper reported on the status of the various grants the ADS has given. Mrs. Thompson moved that in the name of good will that the ADS relieve the University of Georgia without prejudice of any obligation to complete the project. Mrs. Cox seconded. Motion carried. Mr. Wadekamper proposed funding a research project to determine the nutritional requirements for daffodils for the hobbyists and home gardeners. The research will be conducted by Dr. Bernie Wesenburg of Washington State Experimental Station at Puyallup. Soil analysis of fourteen locations around the country has been completed. Controlled test beds have been set up by the fourteen volunteers. Fertilizer and bulb weight coordination are to be carried out by Dr. W.C. Anderson of Washington State University. Mrs. Krahmer moved to fund the project for \$3,000.00 over the next three years. Mrs. Owen seconded. Dr. Throckmorton expressed



concern that this work has been done by the R.H.S. Mr. Wadekamper said it had not been done according to Dr. Anderson. Motion carried.

ROUND ROBINS: Mr. Etheredge's report stated a new Robin is underway under the direction of Loyce McKenzie covering species, Divisions I-VIII. All other Robins continue to fly.

SCHOOLS AND JUDGES: Mrs. Liggett reported 25 Accredited Judges Retired, 243 Accredited Judges, and 56 Student Judges. Three sessions of School III are planned for 1986: LaCanada, California; Columbus, Ohio; and Martinsville, Virginia. School III for New England Region - no information available to date.

SHOW REPORTERS: Mrs. McKenzie's report appeared in the September *Journal*.

TEST GARDENS and WISTER AWARD: Mrs. Bozievich stated that one new test garden has been added, the Louis Ginter Botanical Garden in Richmond, Virginia. Two gardens have been deleted, one at Vassar College in Poughkeepsie, New York, and one at the AHS River Farm Headquarters in Mount Vernon, Virginia. She also stated that the first Wister Award was awarded to Stratosphere.

EXECUTIVE DIRECTOR: Miss Anderson reported the office has been busy over the summer. She stated concern over the loss of membership in the June quarter.

UNFINISHED BUSINESS:

SOCIETY INSURANCE: Mr. Frank's report was not received in time for the meeting. Mrs. Krahmer stated that William Mackinney also looked into matter of liability insurance and found that the premiums were prohibitive. President Link said she would write to Mr. Frank about the insurance and report at the spring meeting.

TAPING OF MEETINGS: Dr. Snazelle reported that the cost of video taping the annual meeting is prohibitive. He recommended that we should not procede. He also suggested that perhaps an ADS member who had equipment could volunteer to do the taping.

PUBLISHING POSSIBLE LISTS AVAILABLE FROM THE DATA BANK: Julius Wadekamper moved we publish in the ADS *Journal* a list of possible print outs that are available from the Daffodil Data Bank and the cost of each. Mr. Erlandson seconded. Motion carried. Dr. Throckmorton asked that all orders be placed through the Executive Director.

NEW BUSINESS:

1986 BUDGET: Dr. Snazelle proposed the following budget for 1986.

AMERICAN DAFFODIL SOCIETY PROPOSED BUDGET OF 1986

ESTIMATED INCOME FOR 1986

Dues .....	\$12,000.00
*New Life Members .....	1,200.00
Income From Cash Reserves	
* Interest on \$20,000.00 CD, Phoenix Savings and Loan @12.75%, due on 10/86; Includes the Larus Fund \$10,000.00 .....	\$2550.00
Interest on \$5000.00 CD, First National Bank of Seattle @11.50%, due 12/86 .....	575.00
Interest on \$10,000.00 Ford Motor Bonds @8.5% due 3/91 .....	850.00
Interest on \$11,000.00 CD, Homestead Savings and Loan @13.15%, due 5/30/89 .....	1446.00
Interest on \$3500.00 CD, Bank of Mississippi @7.0% .....	<u>325.00</u>
	5,746.00
Convention Advance Refund .....	1,000.00
Sales from Executive Director's Office .....	3,500.00
Slide Rental .....	150.00
Advertising .....	500.00
Projected Memphis Convention Surplus .....	<u>1,500.00</u>
Total Income .....	\$25,096.00
LESS: *Restricted Income .....	<u>1,200.00</u>
Estimated Total Unrestricted Income .....	\$23,896.00

\*Restricted Income - Only interest from New Life Members and from the Larus Fund may be spent.

ESTIMATED EXPENDITURES FOR 1986

Officers			
President .....	\$	200.00	
First Vice-President .....		100.00	
Secretary .....		<u>200.00</u>	500.00
Regional Vice-Presidents			
New England (133) .....	\$	266.00	
Northeast (173) .....		346.00	
Middle Atlantic (320) .....		640.00	
Southeast (113) .....		226.00	
Midwest (175) .....		350.00	
Southern (131) .....		262.00	
Central (85) .....		170.00	
Southwest (100) .....		200.00	
Pacific (183) .....		<u>366.00</u>	2,826.00
Committee Chairman			
Awards .....	\$	736.00*	
Breeding and Selection .....		-0-	
Classification .....		25.00	
Data Bank .....		400.00	
Editor of the Journal .....		15,500.00	
Library .....		-0-	
Membership .....		-0-	
Miniatures .....		25.00	
Photography .....		175.00	
Publications .....		-0-	
Public Relations .....		25.00	
Round Robins .....		50.00	
Registrations .....		10.00	
Research, Health and Culture .....		2,000.00	
Schools and Judges .....		75.00	
Show Reporter .....		40.00	
Test Gardens (Wister Award) .....		<u>100.00</u>	19,163.00
*Includes \$236.00 for insurance on ADS Trophies			
Executive Director			
Executive Director's Salary .....	\$	3,600.00	
Clerical Salary .....		2,200.00	
Social Security .....		389.00	
Telephone .....		100.00	
Postage .....		1,500.00	
Printing and Supplies .....		1,200.00	
Audit Expense .....		<u>-0-</u>	8,989.00
Convention Advance .....			<u>1,000.00</u>
		Total Estimated Expenses	32,478.00
		Total Estimated Income	23,896.00
		Deficit to be taken from Reserve	<u>(8,582.00)</u>

Mrs. Krahmer moved to accept the budget as proposed. Dr. Throckmorton seconded. The Board felt that income may be understated and expenses are overstated. Motion carried.

The meeting was recessed at 12:00 noon.

The meeting reconvened at 5:00 P.M. with Mrs. Goethe Link presiding and Mrs. James Liggett recording.

**ENDOWMENT FUND:** Dr. Snazelle made a preliminary proposal for a comprehensive Endowment Fund. The purpose of the fund would insure the financial security of the American Daffodil Society through the support of *The Daffodil Journal*, the editor, Research Endowment Fund, and the Executive Directors's Office. The specifics are as follows: The overall goal is \$275,000. The breakdown is:

1. *The Daffodil Journal* Endowment - \$100,000.00 The purpose of this endowment is to subsidize printing and mailing costs of the *Journal*.


2. *The Daffodil Journal* Editor endowment - \$25,000.00. The purpose is to subsidize a salary for the editor. [none currently ]

3. Research Endowment Fund - \$50,000.00. The purpose of this endowment is to foster research on all aspects of daffodils including diseases, pest, nutrition, propagation, genetics, etc.

4. The Executive Director's Office Endowment Fund - \$100,000.00. The purpose is to subsidize the business functions of The American Daffodil Society as carried out by the Executive Director.

Gifts would be solicited from membership pledges to paid over the next five years and from Estate bequeaths. A projected kickoff date for the Endowment campaign would be January 1, 1987. Dr. Throckmorton moved to table the proposal until Dr. Snazelle is president. Motion carried. Mr. Erlandson moved that we continue to study the proposal until Dr. Snazelle becomes president. Mrs. Krahmer seconded. Motion carried.

**EDITOR OF THE JOURNAL PROPOSALS:** Mrs. Pardue presented two proposals on behalf of the Editor of the *Journal*. She moved for the establishment of the American Daffodil Society Endowment Fund to support the operating costs relating to the publication of the *Journal*. She further moved that all monies currently held in reserve for the life members be placed in this fund, along with any further life member dues. Since this proposal is similar to Dr. Snazelle's proposal. Mr. Wadekamper moved to table the proposal until Dr. Snazelle becomes president. Dr. Throckmorton seconded. Motion carried. In the next proposal she asked that Item #6 under Duties of the Editor of the *Journal* in the Board manual be deleted. Mrs. Krahmer moved that Item #6—which states that the editor publish a source list of bulb growers (for both standards as well as miniatures) either with the membership Roster in the December *Journal* or separately in another issue of the *Journal*—be deleted. Dr. Throckmorton seconded. Motion carried. Dr. Throckmorton moved that the Executive Director be assigned to mail the *Journal* which involves sorting, counting, and bundling in zip code order per post office regulations. Miss Bankhead seconded. Motion carried.



**Special Announcement**  
***Murray Evans's and Bill Pannill's***  
*Hybridized Novelty Daffodils for show*  
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SALEM, OREGON 97304

*Descriptive listing available free to ADS members. Send request with self addressed/stamped envelope.*

**CULTIVAR SHOW:** Mrs. Krahmer presented a proposal for a cultivar show. She then moved that the Minnesota and Delaware Daffodil Societies be allowed to hold a cultivar show in 1986. Mr. Wadekamper seconded. Mrs. Liggett expressed concern that ADS judges have not been trained to judge a cultivar show. Mrs. Bourne felt that this type of show will be difficult to stage. Motion carried.

**RESEARCH FUND:** Mr. Knierim moved to put \$27,276.00 in the Research Fund. Mrs. Bozievich seconded. After discussion Mr. Erlandson moved to table the discussion due to financial reasons. Motion carried. Mr. Knierim then moved to put \$3,369.00 profit from the King of Prussia Convention into the Research Fund. Mrs. Spitz seconded. Motion carried.

**PUBLICATION REPORT:** Dr. Snazelle moved to table Bill Ticknor's report until the 1986 convention. Mrs. Krahmer seconded. Motion failed. President Link read Mr. Ticknor's report. The report recommended that the Society postpone publishing a new book for five years. He stated that our present *Handbook* is an exceptionally fine book only 20 years old, the ADS has a five year supply on hand, that the alternative of ADS publishing it is cost prohibitive, and the possibility of picking a for-profit publisher is questionable. He did not believe that it is presently worthwhile to do the work necessary to prepare such a book. Dr. Snazelle expressed concern that the present book on daffodil culture is out of date and is not selling. Dr. Throckmorton moved to accept the report and thanked Mr. Ticknor for a job well done. Mr. Knierim seconded. Motion carried. (Complete report is on file with the Secretary). Dr. Snazelle announced Mr. Ticknor's retirement from the Board effective April, 1986. The meeting was adjourned at 6:00 P.M.

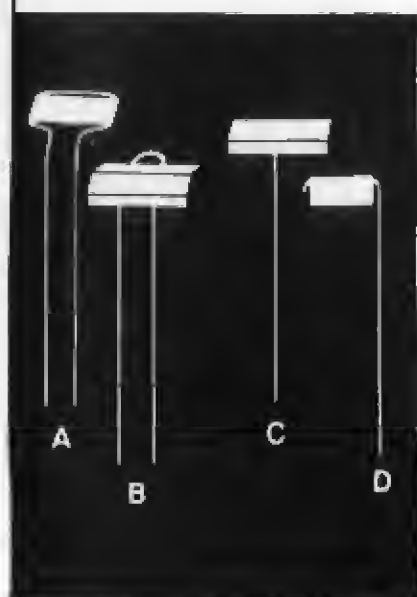
### DAFFODILS FOR SALE

Over 100 modern cultivars offered in new 1986 list, including many cultivars not offered last year. List also features choice daylily varieties and some other selected perennials. For this free list, write:

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I am interested in purchasing '54, '55, '56, and '57 *RHS Yearbooks*, other daffodil books, and daffodil catalogs. Let me know what you have and the price.

Also, I have **FOR SALE** a very nice original copy of Dykes's "Notes on Tulip Species." Inquire at above address.



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*Offering Quality and Satisfaction since 1936*

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Shipping and Handling Charges: Zip codes under 75000 add \$3.05 per 100, over 75000 add \$4.25 per 100; OHIO residents add 6% tax. **SEND FOR FREE BROCHURE.** Inquire about other styles and sizes available, smaller quantities, special sales, high volume discounts, permanent marking devices, and fund raising plans. *Satisfaction guaranteed.*

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# GROUND RULES FOR MINIATURE DAFFODILS

Revised from Report by PEGGY MACNEALE, 1978

## DEFINITION OF A MINIATURE DAFFODIL

1. A miniature daffodil is one which has been approved by members of the ADS Miniatures Committee as being a true miniature. Since length of stem and flower size differ not only from region to region, but from season to season in the same garden, it has been determined by various growers from all sections of the country, which flowers are true miniatures.

2. The Approved List of Miniatures of the ADS as currently amended by publication in the *Daffodil Journal* shall be the authority for describing a daffodil as a miniature. British growers have a different criteria for calling a flower a miniature, requiring only that the stem be not more than six inches tall. Thus many large flowers are called "miniatures" in overseas catalogs. A more proper description of these would be "dwarf."

## SHOWING MINIATURES

1. Only those miniatures as defined above may be entered as miniatures in a show for ADS awards.

2. A seedling (miniature candidate) is exempt from this rule and may be entered in the division to which the originator has assigned it, following all rules in the schedule for exhibiting seedlings.

## ADDITIONS TO THE APPROVED LIST

1. Size (scale) is the key requirement for listing. A candidate that is considered too large (out of proportion) will not be considered.

2. A miniature candidate shall be added to the Approved List when it meets all the conditions listed below:

- a. submission of the name, with pertinent information by the hybridizer;
- b. recommendation of three ADS members who have successfully grown it for three years;
- c. and is commercially available.
- d. The above information should be sent to the Miniatures Committee Chairman.

## REMOVAL (DELISTING) FLOWERS FROM THE ADS APPROVED LIST

1. A cultivar/variety considered to be unsuitable as a miniature may be removed from the Approved List when a number of miniature growers request that it be deleted.

2. Candidates for Removal must be published in the *Daffodil Journal* with requests for reaction from ADS members, who must give reasons for requesting removal.

The December issue (4th Quarter) of the *Daffodil Journal* shall be the cut-off date for new additions to, or deletions from, the Approved List of Miniatures. The Chairman of the Committee on Miniatures shall be appointed by the ADS President.

JOY MACKINNEY, *Chairman*  
*Committee on Miniatures*

## THE DAFFODIL SOCIETY



was established in Britain in 1898 to cater for the needs of all daffodil enthusiasts and now has members in all the countries where daffodils are grown seriously.

The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics.

Minimum membership subscription is £3.00 per annum; overseas members £8.00 for three years (optional); payment by STERLING International Money Order please to:

Hon. Treasurer, Ivor Fox, 44 Wargrave Road, Twyford, Reading, Berks., England.

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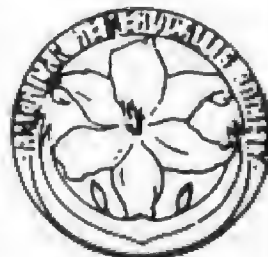
Constant improvements in color, size, form and habits insure rapid growth of interest in this fine plant.

Four colorful journals a year filled with informative data on varieties, culture, performance and progress. Many Round Robins open to participation.

ONLY \$12.50 PER YEAR

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# REGISTRATION FORM

ADS CONVENTION, APRIL 3-5, 1986

MEMPHIS AIRPORT HILTON, MEMPHIS, TENNESSEE 38132

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Christian or Nickname \_\_\_\_\_

REGISTRATION FEE: Before March 5 ..... \$90.00  
After March 5 ..... \$105.00

Registration includes: National Show; April 3: Awards Cocktail Hour; April 4, Symposiums, Banquet: April 5, Tour, Lunch and Banquet.

Do you plan to exhibit? YES \_\_\_\_\_ NO \_\_\_\_\_

Please make checks payable to: ADS Convention and mail to Mrs. Jean Davis, Registrar, 7468 Highway 304, West, Hernando, Mississippi 38632.

## HOTEL RESERVATION REQUEST

*American Daffodil Society*  
Memphis Airport Hilton Inn  
2240 Democrat Road, Memphis, Tennessee 38132  
Telephone (901) 332-1130

Please submit by: March 5, 1986

Main Building:

Single \$63.00

Double 73.00

Plus applicable tax of 12  $\frac{3}{4}$ %

Executive Court:

\$72.00

82.00

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Arrival Date \_\_\_\_\_ Time \_\_\_\_\_ Departure Date \_\_\_\_\_ Time \_\_\_\_\_

I wish to share a room with \_\_\_\_\_

Send directly to Memphis Airport Hilton Inn with a deposit for first night's lodging or please note number of your credit card.

AX \_\_\_\_\_ VISA \_\_\_\_\_ MC \_\_\_\_\_

Expiration date \_\_\_\_\_

## OTIS H. ETHEREDGE

Otis H. Etheredge, 51, of Saluda, South Carolina, died Wednesday, January 22, after a brief illness.

Otis was a graduate of, and received his Masters Degree from, the University of South Carolina, and was a counselor in Northside Middle School, Lexington, South Carolina.

Being an accomplished musician, he was organist at his church for many years.

He had served in the United States Army and the Reserve.

For many years he had been a member of ADS and had served as Regional Director for the Southeast, and was chairman of the Round Robins.

Knowing good flowers, he was a keen exhibitor, winning best in the Atlanta show many times, as well as winning the Gold Ribbon in Williamsburg in 1983.

There are many nice seedlings in his beds and hopefully some will be saved.

Many of his friends called him the "Perfect Southern Gentleman."

He loved God and his fellowman and served both.

Sympathy is extended to his family and friends. We all shall miss him.

## BULLETIN BOARD

### FROM THE PRESIDENT'S DESK

Since this will be my last report as President of the ADS, I wish to thank all members for their support during the past two years. The members of the Board of Directors have given me their full support and cooperation in solving the problems of the Society. I am grateful to the members of the Executive Committee for their advice between meetings.

A sound research program is now under way with three projects ongoing: namely, basal rot, fertilizer, and tissue culture. We hope we will get information from all three projects which will help us grow better daffodils.

*Daffodils To Show and Grow* has been brought up to date and the third edition was published in 1985. Dr. Tom Throckmorton and his committee, and Mr. and Mrs. William Ticknor are responsible for keeping us up to date.

The *Journal* has had two very successful years. We are especially proud of the recognition given it by the National Council of State Garden Clubs. Color has added a great deal of beauty to its contents. Many excellent articles on growing and showing daffodils have appeared in the *Journal* due to the efforts of our hardworking editor. Mary Lou Gripshover has given much time and effort in making the *Journal* what it is; we shall miss her expertise in 1986. Farewell, Mary Lou, and we wish you well in your retirement. Thank you for a job well done.



Three years ago our Test Garden Committee set up a testing program for garden daffodils. Stratosphere was used as the cultivar for testing for a daffodil which would do well in many parts of the country. In a few areas it did not do well as a garden or show flower, but in a majority of the regions it did very well, and is now recommended as a good garden flower. It has been awarded the first ADS Wister Award.

Our financial condition is still sound, but it has changed over the past two years due to rising costs of our *Journal*, postage, and printing, Regional Newsletters, and a general rise in the cost of many other things. We have had a 5.5% drop in our membership in 1985. Unless expenses can be pared we may need to have a raise in dues. A raise in dues may cut our membership still more, so it seems advisable to strive for a larger membership. This can be done with the help of everyone who is now a member. Talk to your friends, get them to join us, advertise the Society at your shows. There is force in numbers.

Various ways of financially endowing the Society for the future are being studied. We need an endowment fund large enough to help support our *Journal*. At the present time our income from dues does not cover the cost of the *Journal*. Research should continue, and this can be done with the help of a large enough fund, from which only the interest can be used. Bequests, contributions in lieu of speaker's fee, gifts in memory of deceased friends and family, or gifts honoring individuals would all be ways of helping to assure the financial future of the American Daffodil Society. As I retire from office, my one hope is to see the Society prosper in the future.

I am grateful to the Officers, Executive Committee, Committee Chairpersons, and all members of the Board of Directors for their help the past two years. THANK YOU!

HELEN K. LINK

“WHERE CAN I GET . . . ?”

RHS Color Chart . . . . . Mrs. M. B. Adams  
1509 West Glenn Ave.  
Springfield, IL 62704

LAST MINUTE CONVENTION UPDATE!

Those people planning to attend the Miniature and Hybridizing Breakfasts at the convention in Memphis should make reservations at the time they register for the convention. Breakfasts will be \$6.00 each. Please include a separate check for these events.

Harold Cross's lecture on double daffodils will be used as the Judges' Refresher.

## JUDGING SCHOOLS 1986

School III—March 23, 1986; Descanso Gardens, La Canada, California; Chairman: Marilyn Howe, 11831 Juniette St. Culver City, CA 90203.

April 10, 1986; Martinsville, Virginia; Chairman: Donald King, Box 236-C, Hartfield, Virginia 23071.

April 28, 1986; Upper Arlington Municipal Services Building, 3200 Tremont Road, Columbus, Ohio 43221; Chairman: Mrs. James Liggett, 4126 Winfield Road, Columbus, Ohio 43220.

School II—April 15, 1986; Chestnut Hill, Massachusetts; Chairman: Mrs. T.C. Haffenreffer, Jr., 46 Suffolk Road, Chestnut Hill, Massachusetts 02167.

School III—April 16, 1986; Chestnut Hill, Massachusetts; Chairman: Mrs. T.C. Haffenreffer, Jr., 46 Suffolk Road, Chestnut Hill, Massachusetts 021167.

Required Reading: *Handbook For Growing, Exhibiting, and Judging Daffodils*

School II - Chapters 5, 8, 9, 2 (except page 6), 7 (pp. 30-33)

School III - Chapters 6, 7, (pp. 33-34), 2 (pp. 5-7), Review Chapter 7 (pp. 30-32)

There will be a Judges Refresher held at the National Convention in Memphis, Tennessee. Those judges wishing to take it for credit, may register at the convention.

NAOMI LIGGETT  
*Judges & Schools Chairman*

## DAFFODILS 1985-6

The latest of these annual publications by the Royal Horticultural Society includes articles covering the show scene in Britain as well as at Springworld 1984.

Miniature enthusiasts will find John Blanchard's "Portuguese Diary" interesting as he described seeing the species in their native habitats. Brian Duncan recounts for us some of the accomplishments of Tom Bloomer, recipient of the Peter Barr Memorial Cup for 1985, while Clive Postles treats us to "The Growing Methods of John Lea." Alec Gray gives us "The History of Tete-a-Tete" and Barbara Fry tells of using Matador in her breeding program to obtain colorful poetaz. Within these 112 pages, there is much to interest the daffodil growers (and even a short piece to interest the tulip growers!). The book is available from the Executive Director for \$5.00.

COOL CRYSTAL RECEIVES AWARD OF MERIT FROM RHS

On April 30, 1985, Cool Crystal, raised by Grant Mitsch and exhibited by E. Jarman, was awarded an Award of Merit as a show flower. Obviously, Cool Crystal is doing as well in Britain as it does in this country.



GRIPSHOVER

Cool Crystal

**Memorial Contributions**

Dr. Freeman Weiss .....	Mrs. John Capen
Mrs. Elizabeth S. Tracey .....	Mrs. Ann B. Kenny
Mrs. H. R. Larrick .....	Mr. & Mrs. R. L. Armstrong
Maurice T. Worden .....	Mr. & Mrs. Ed Zimmer
	Earl W. Bettis
	Marilynn Howe
Charles Anthony .....	Mr. & Mrs. R. L. Armstrong
Otis Etheredge .....	Barbara Tate
	Eve Robertson
	Ruth Pardue
	Mary Lou Gripshover

## ATTENTION DAFFODIL SHOW CHAIRMEN AND JUDGES CHAIRMEN

At the present time there are fifty-six student judges. Many of them will be completing their instructions this spring and need shows to student judge. The Middle Atlantic Region has the largest number with twenty-two students. It is difficult for this many students to receive invitations to judge. If you have already secured your judges, consider using three accredited judges and one student per panel. Check the membership roster for the students in your area.

MRS. JAMES LIGGETT  
*Schools & Judges Chairman*

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## THE DAFFODILS OF LOUIS COMFORT TIFFANY

MARTHA WREN BRIGGS

*Long Island University, Greenvale, New York*

Drawings by GENE BAUER

All flowers pleased and delighted Louis Comfort Tiffany, the twentieth-century master of the stained-glass medium, but daffodils were a special favorite. He used representations of their perky yellow blooms and vertical green foliage in landscapes for his stained-glass windows and in decorating his lamps and vases. He adorned the capitals of a porch at Laurelton Hall, his Long Island estate, with large golden glass daffodils and had daffodil bulbs planted profusely around his grounds.

Tiffany lived at Laurelton Hall from 1905 until his death in 1933. Although the 480-acre estate was left to the Tiffany Foundation as a place where young artists could study in a rural environment, it suffered a fate similar to other large estates on Long Island. Finding maintenance almost impossible during and after World War II, the Foundation, with the Court's permission, subdivided and sold the property. Traces of Tiffany's landscape planting at Laurelton Hall can still be found. Groups of large yellow daffodils cascade down the sloping hillside beside the road that was originally the approach to the main house.

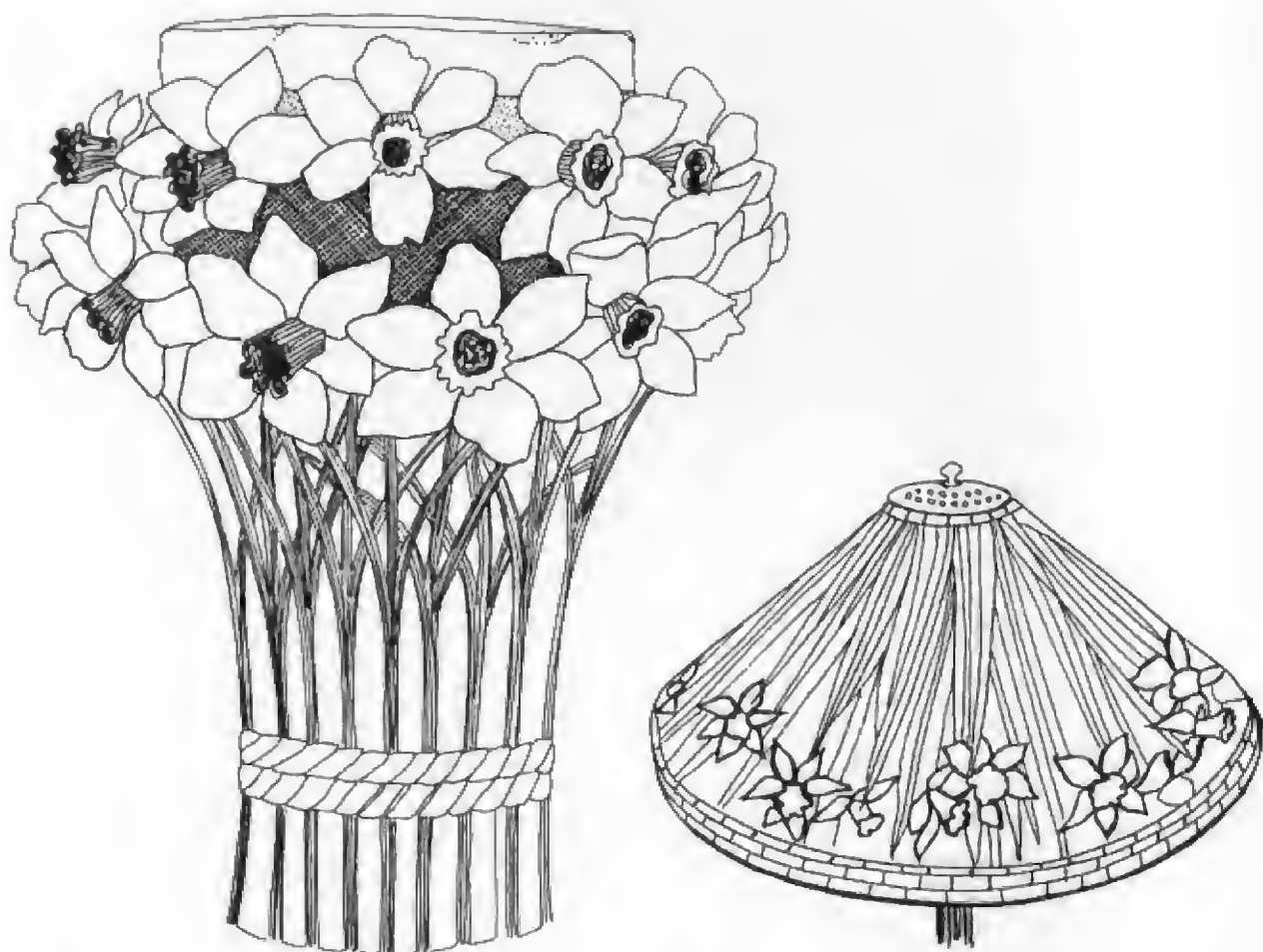
Mrs. Comfort Tiffany Gilder, one of Tiffany's twin daughters, remembers that "... daffodils [grew] wild in a field [on the estate], thousands and thousands of them." This field is now undeveloped, but was apparently used at one time for agricultural purposes. Around its edges bloom large yellow daffodils and the small, white-petaled *Actaea*, with cups trimmed in red.

The daffodil field was a special place for the Tiffany children. Normally, they were not allowed to pick any of the estate's flowers; for their father considered each blossom a unique treasure, and his "greatest pleasure was watching a flower grow from a bud to a full bloom."



Mrs. Dorothy Burlingham, Tiffany's youngest daughter, relates that if a child "broke a flower it wasn't considered an accident [by her father];" it was considered a crime and "woe [came to] the child who stepped on a plant." Grandchildren were allowed to pick only two nasturtiums each time they visited their grandfather. Daffodils were the only flower that the children could pick free of rules and regulations! Mrs. Gilder, in her 1962 poem *Daffodils*, reveals that "in the spring the children [her brother and sisters would] run to the [field] of daffodils; stop first to gaze with rapture, then, darting here and there...slowly pick [daffodils] one by one," for them truly a special treat, although some of the children from the nearby town of Oyster Bay would ride bicycles to the daffodil field and surreptitiously "pick bunches of the largest yellow daffodils [they] had ever seen, before or since." One of the bike riders, now in his sixties, identifies the field daffodils as King Alfreds, created in 1899 by John Kendall, six years before Tiffany bought Laurelton Hall.

To insure that daffodils were always represented at his home, Tiffany used glass replicas of them in decorating the Daffodil Terrace, which he designed and added to Laurelton Hall sometime after 1914. The Daffodil Terrace was an opened, three-sided, large rectangular porch. Contemporary photographs show at least six marble columns supporting the terrace's wooden roof. The 22-½ inch capitals, now privately owned, are



Left, detail of a Daffodil Capital; right Lamp No. 1479, Inverted Daffodil Pattern.

encircled with two rows of staggered, large, three-dimensional daffodils made of rich opalescent glass and set in cement. Their long green stems and overlapping leaves were bound twice with a hemp-like textured brown glass cord, repeating a decorative tradition begun in Egypt. The opalescent glass gave the capital daffodils a bright, long-lasting color. Tiffany perfected opalescent glass at his studio in Corona Queens, not far from Laurelton Hall; opalescent glass had coloring agents, such as minerals, metallic oxides, and sulphides, added to it while still in a molten state; thus the glass, whether used in stained-glass windows, lamps, vases or glass daffodils, had a permanent color that was part of its composition.

*The New York Times* reported on March 8, 1957, that the fifty-one year old mansion at Laurelton Hall had been "set ablaze by a fire left by vandals in one of the fireplaces" which had burned for twenty-two hours. Hugh McKean, a Tiffany Foundation alumnus of 1930, returned to Laurelton Hall after the fire and found that while the main section of the house had been destroyed, the Daffodil Terrace was "still intact," but that exposure to the elements had caused the daffodils that "originally sparkled with a high [opalescent] sheen to acquire a soft matte finish."

Early photographs of the Daffodil Terrace show a pear tree which preceded the construction of the terrace and was left to grow through a square hole in the terrace's wooden roof, and also show the end of the terrace farthest from the house. This end of the terrace was partially enclosed by a waist-high balustrade on either side of a Moorish arch. Access through the arch was prevented by a rectangular panel in its lower half, and in its center was a large urn filled with what appeared to be big daffodils, similar to those on the daffodil capitals.

The Daffodil Terrace was saved from destruction by Mr. McKean and is "in storage in Winter Park, Florida, the property of the Charles Hosmer Morse Foundation." Mr. McKean also salvaged many of the architectural adornments Tiffany had created for Laurelton Hall. He donated the loggia entrance that had column capitals decorated with Oriental poppies, East Indian lotuses, saucer magnolias, and peonies to the Metropolitan Museum of Art in New York City "as a way of completing the glassed-roofed garden court that serves as an entrance" to the Museum's American wing.

Tiffany became the prime advocate of the Art Nouveau movement in the United States. The Art Nouveau movement began in England about the same time Tiffany started his decorative glass business. This movement was espoused by interior decorators (Tiffany's first business venture was as an interior decorator), furniture and ornamental designers. It featured decorative elements of free flowing forms or swirling lines of trees, vines, and flowers. Numerous varieties of flora can be found in Tiffany's vases, lamps, and stained-glass windows. Lilies, wisteria, iris, hollyhocks, daisies, poppies, pansies, roses, and laurel are some of the recognizable flowers that accent many of Tiffany's stained-glass windows.

Definitely distinguishable and distinctly recognizable daffodils dominate the left foreground of the Charles A. Duncan Memorial stained-glass

window in the Pilgrim Congregational Church in Duluth, Minnesota. Done in 1924, this window is one of two panels in a casement window that form a pure landscape composition. The combined windows capture a scene of hills and lake surrounded by blue iris and yellow daffodils. A lavender wisteria vine climbs the side of the window opposite the daffodils and festoons itself across the window's decorative arches.

In contrast to the abstract iris which border the blue-green lake, realistic yellow daffodils are depicted in unmistakable characteristic positions with trumpets at various angles: profile, three-quarter view, slightly forward. Flowers are also shown from behind. A mass, composed of individual slender, tall, green daffodil leaves with a naturalistic bend, arches across the lower portion of the stained-glass panel. To avoid the artistic difficulty of rendering the perspective of the landscape's middle ground, the group of daffodils has been placed on a slightly rising hill, to cause a logical transition from the foreground to the background.

In the same way, a strategically placed daffodil plant with two small flowers facing forward aids in the landscape perspective in the Tennessee memorial window at Blandford Church, Petersburg, Virginia.

Blandford Church, converted in the early nineteenth century from a deserted colonial church to a Confederate shrine, contains fifteen Tiffany windows. Each of eleven former Confederate states donated a figural stained-glass window to honor its deceased sons and more than 30,000 other Confederate soldiers buried in Blandford cemetery. Each of the figural windows at Blandford, one of only a few churches to have all Tiffany windows, features a five-foot tall figure of a Christian saint posed on a bluff before a landscape. In the Tennessee window, where St. Philip is portrayed, two small daffodil blossoms, with individually delineated leaves, mark the edge of St. Philip's bluff. They add a light color accent to relieve the mass of green foliage that hides the unseen middle ground of the window.

Made with the same materials and by the same technique as stained glass windows, Tiffany's leaded lampshades featuring daffodils were some of his studios' most popular items. The shape, size, position and placement of daffodils on the lampshades created patterns that favored two basic designs: one of inverted daffodils and the other of all-over, distributed daffodils. In each, units of daffodils were repeated several times around the lampshade. Some designs were repeated as many as four times, and often two different units of daffodil clusters would be alternated on the periphery of a dome or cone-shaped lampshade.

In the inverted daffodil design the whole daffodil plant, flowers and foliage, was actually positioned upside down to cover the wide, lower portion of a cone-shaped lampshade to place the main element of design at, or just above, eye level.

An inverted daffodil pattern was used to decorate the cone-shaped shade of a table lamp, identified in the 1906 Tiffany Studios' catalogue as number 1479, now in the collection of the New York Historical Society. The inversion of the daffodil plant is visually emphasized by the long,

ribbon-like, green leaves and stems which, because of the inversion, have their largest part (or base) at the top of the small opening of the conical lampshade. The leaves taper naturally as they meet the abstract daffodils encircling the wide lower rim of the lampshade. Positioned as they would grow, but inverted, the abstracted yellow-orange daffodils, placed in five repetitive clusters about the shade, have trumpets formed by circles and petals formed by pointed rectangular pieces of leaded glass. Tiffany Studios used the same inverted daffodil prototype for cone-shaped lampshades, the only difference being their background colors: green, blue, and multicolored. The original list price for these lampshades was one hundred dollars. Now they are worth an estimated six to seven hundred dollars.

The all over distributed daffodil motif for Tiffany's cone and dome-shaped lampshades had several variations. They utilized, in most instances, recognizable, yellow daffodils in natural (non-inverted) growing positions, and distributed them singularly or in clusters over the entire lampshade with leaves and stems filling in the remaining space.

Large daffodils, usually in all stages of development, and in full, profile or three-quarter views, were placed at various heights or locations on the lampshades to decorate as much area as possible. In one instance, shade number 1448, a dome shade, has thirty single daffodils positioned seemingly at random, but actually the daffodils, which face in different positions, are really in a traceable order which is repeated three times around the shade.



Left, Cone Lampshade in all over distributed daffodil motif; right, Lamp No. 5230, daffodils and a second flower.



Tiffany was fascinated with color. Different color tones and tints, such as yellow-orange, two-tone yellow, and orange with yellow tints, are used in the daffodils on his various lampshades. Daffodil foliage was done in tints of green, sometimes streaked with yellow. To accommodate a pattern, each leaf, whether bending or straight, massed or single, tapers to a point and in most lampshades is constructed as one long, continuous shape. The leaves on lampshade number 1449 in the Egon and Hildegard Neustadt Collection, and identified by them as the Long Stemmed Daffodil lampshade, are treated differently: they are formed by extra long leaded rectangular segments of glass and create the impression of a mosaic.

Glass geometric mosaic pieces form daffodil flowers and foliage in the base of Tiffany's famous Spider Web lamp. Designed about 1900, the lamp derives its name from the spider web motif on its shade. Encased between the bronze up-rights supporting this fifteen inch high table lamp are mosaic daffodils. The tall leaves and stems of the flowers are constructed of unequal, rectangular segments of green glass. The texture and visual quality of the daffodil plant in the lamp's base change with the lighting of the lamp. When the lamp is unlit the daffodil plant appears solid and rigid, the flowers placed and unmoving. When the Spider Web lamp is lighted, the light shines through the base and transforms the flowers and foliage into fragile, supple, and almost living three-dimensional replicas of their natural counterparts. Hugh McKean believes that very few Spider Web lamps were made. The exact number was not recorded by Tiffany Studios, but Robert Koch, an authority on Tiffany and his works, has located six lamps decorated with this motif.

It is unusual for more than one variety of flower to appear on a Tiffany lampshade. In 1917 Tiffany decorated a twenty-inch cone-shaped lampshade using daffodils and a second flower distributed in distinct bands or zones. In the upper six inch portion of the lampshade, now in the New York Historical Society, sixteen extra-long, trumpeted, individual daffodils are arranged in a staggered, four times repeated pattern. The daffodil heads are positioned to be seen from above so they are bent slightly forward. The flowers on the lower row dip into the band of geometric white blossoms in the lampshade's lower border where their leaves and stems originate. The forty-eight orange-centered, abstract flowers on the lampshade's rim are perhaps a variety of poeticus.

Individually blown glass vases adorned with flowers were one of Tiffany Studios' later successful commercial ventures. The daffodil motif decorated many of Tiffany's well received paper weight vases. The manufacture of a heavy paperweight vase was similar to the production of a decorative paperweight, hence the name. Flowers in paperweight vases were formed by the insertion of long glass rods or canes of various colors with contrasting centers, cut crosswise and embedded into the hot glass vase, creating the impression of daffodils or other flowers. Decorated by this method, with small flowers resembling daffodils, is a fifteen-inch high paperweight vase in a private collection. Formed by canes, the white petaled flowers appear to float and to have no physical connection to their foliage which, blown into the glass vase, is not as realistic as leaded,

lampshade leaves, but does have the sensuous, rhythmic qualities of daffodil leaves blowing in the wind.

In most of Louis Comfort Tiffany's work his love of nature is evident. His preference for flowers, especially daffodils, was reflected in the planting at his estate, in his original designs for the Daffodil Terrace and the base of the Spider Web lamp. Not able, because of the size of his glass business, to design each and every item his studios produced, he retained artistic control by approving, even after his retirement, designs for all items made at his factory, thereby reinforcing his choice of subjects and themes. Tiffany's daffodils, whether abstract or realistic, formed by leaded pieces of glass, mosaics, or glass canes, have the visual and naturalistic quality of the living plant. Through his artistic genius the thousands of radiant and colorful daffodils that once bloomed at Laurelton Hall continue still to retain their beauty in many of his stained-glass windows, countless lampshades, and numerous vases.

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1974-1985



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## THE DAFFODIL DATA BANK AND YOU

TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

The *Daffodil Data Bank* was born one hot and humid autumn afternoon in Hot Springs, Arkansas, in 1963. In those days, Hot Springs was regarded by many as Sin City—complete with casinos, girly shows, and even horse race gambling. Also, bath houses, said to be for medicinal purposes. Having taken advantage of several Hot Springs' attractions on the previous evening, I sat in a torpor while the afternoon Fall Board Meeting of the A.D.S. droned on. I fell to thinking. A lot of people knew a lot about daffodils—but they were not writing about it nor was it being gathered together in some central location where it could be made available. Gradually, fascinating things about daffodils were drifting into the wings of obscurity to become irretrievable. This thought bothered my relaxation like a droning fly.

At that time I had access to an early IBM computer which was used for medical diagnostic studies. The purpose of all computers is the storage, retrieval, and processing of data. Why not daffodils? Indeed, why not?

After I returned home I fell to wondering what daffodil information was available and its real extent. How concentrated could I make it? Computers used cards in those days, and each card could contain no more than 88 characters. However, codes and abbreviations could be used and solved by the computer. I finally decided most daffodil information could be accumulated under the following headings:

1. Name of the cultivar—we called them clones in those days.
2. Seed parent.
3. Pollen parent.
4. Name of the breeder.
5. Classification—really this only described the physical attributes of the variety.
6. Color code—some means of inserting color into a previously black-and-white description.
7. Season of bloom.
8. Height of plant.
9. Chromosome count.
10. Fertility data.
11. Date of registration or introduction of the cultivar.

I can only wish I had the foresight to have added a code indicating the source of my information. It's far too late now! The chromosome data is still in the bank but is not included on most print-outs since it proved of little interest or importance. But it's there!

Since the inception of this scheme, only two small changes or additions have been made in the *Daffodil Data Bank*: the use of a perianth color as part of the recognized classification, and the addition of a V to indicate a cultivar subject to foreseeable variations. The beginnings were reasonably farsighted and now data in some degree is available on 12,455 daffodils.



What were the sources of this information? I suppose the bulk of it came from the *Royal Horticultural Society Daffodil and Tulip Yearbooks*. Only rarely were real compilations of data found therein, but hundreds of articles and accounts of exhibitions contributed names, colors, breeders, etc. Annually, fascinating accounts of daffodils and their aficionados were authored by the late Guy Wilson. And daffodil information was obtained from hybridists and exhibitions reported from down under. Of course, the occasionally printed *R.H.S. Classified List* was helpful in adding official information to chance accounts. My earliest copy of the *Classified List* is that of 1950—when the knowledgeable were talking easily of “barrii, leedsii, and incomparabilis.” The translation of some of these writings into meaningful computerese has not always been easy—and I am the first to admit some inaccuracies on this score may exist.

Other sources were the catalogues of the early great hybridizers—my collection extends back to the late 1930s. I have had reams of correspondence with them, dating back from Guy Wilson, Richardson, Dunlop, and through the late John Lea, all three Jacksons, and our American hybridizers, all wonderfully interesting. In those days the Dutch did little to reveal the ancestry of their creations. After considerable correspondence, lubricated by Matthew Zandbergen, the Koninklijke Algemeene Vereeniging Vorr Bloembollencultuur, (Royal General Bulbgrowers Society to you) came to my rescue with a number of Dutch daffodil parentages. The members have been most cooperative. And not least, The Royal Horticultural Society has more recently supplied to me a list of new registrations, together with helpful breeding and description information. This source is, of course, the “gold standard” and cooperation has been good, especially in the last several years when a full-time person has been assigned to unravel some of the complexities of their data accumulations. The cooperation of Mrs. Kate Donald has been most welcome.

Now that we have the data in the computer, what is to be done with it? Computers not only hold and store, in various fashions, but are also capable of processing the information to individual tastes. Herein lies the magic!

At this last Board Meeting of the American Daffodil Society, I gave my annual report on the *Data Bank*. After brief discussion, someone made the motion that I write for the *A.D.S. Journal*, a list of the capabilities of our *Data Bank*. There are many of which you probably are not familiar, and I strongly suspect I will be accused of telling you more than you really want to know.

It is the “computer program” that allows the machinery to respond to your requests. This is the “brain” of the thing and two programmers watch over this capacity. Every year something seems to be changed or added—the programmers say it is to simplify the operation. I suppose this is true. The first *Stud Book* was about two-thirds the size of the current one and took six hours of machine time just to think out the relationships before printing the book. Last month it required just twelve minutes.

None-the-less, it is the program which permits the computer to retrieve and process its contained data to your tastes.

The current possible formats are:

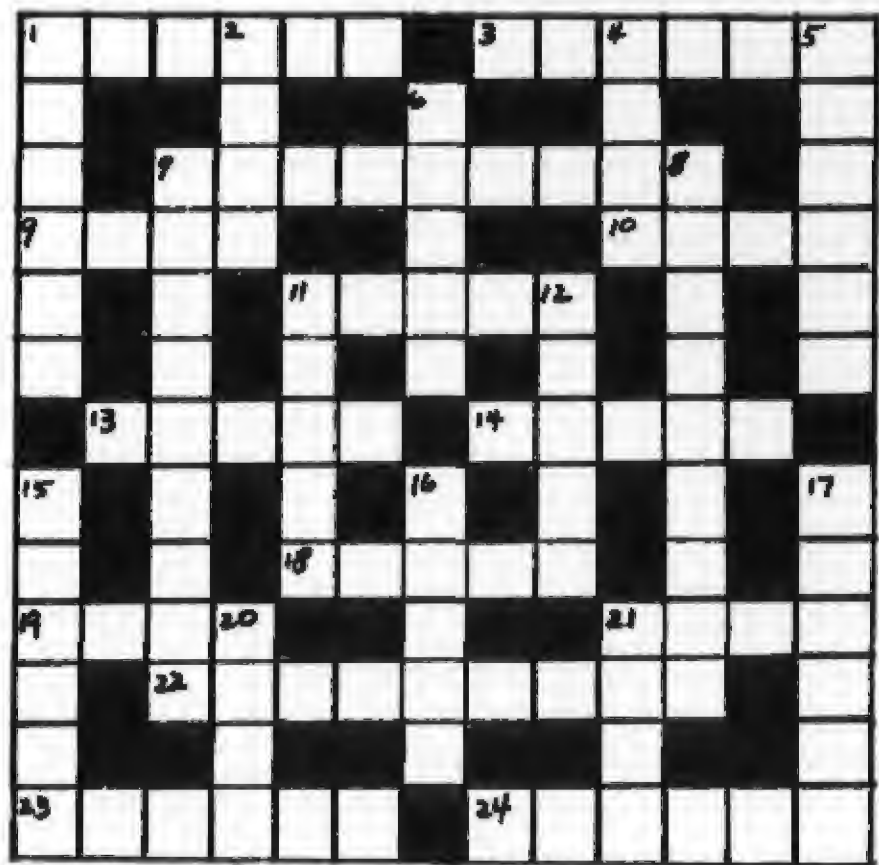
1. All pertinent information about any cultivar in the data file.
2. A list of daffodil breeders.
3. A list of daffodils bred by any known hybridizer.
4. A list of daffodils in any classification—by perianth color if desired.
5. A list of daffodils by coronal color—by zones if needed, i.e., a list of pink daffodils may be provided, or a list of pink rimmed cultivars is available.
6. A list of cultivars thought to have variable coloration because of genetic factors, i.e., reversed bicolors or toned daffodils.
7. A list of cultivars with certain chromosome counts (if they are known).
8. Lists by dates of blooming—from extra-early through late and even those out of usual season, i.e., as certain fall-blooming varieties.
9. Lists by heights in four categories, from miniature to tall.
10. Information about seed and pollen fertility of varieties, if known, or if the cultivar has progeny.
11. The date of registration—may be enlarged to permit lists of all registrations during a certain time period, i.e., 1965-1970.
12. If cultivars are not registered this fact is so noted and the date of introduction or earliest information can usually be had.
13. A list of the progeny of any cultivar can be had, divided as to seed or pollen parentage. As an example: Green Island has been the seed parent of seventy-nine cultivars and the pollen parent of another forty. Even little *asturiensis* has been seed parent to thirteen children and pollen parent to five.
14. Family trees of daffodils can be had back seven generations. This is a difficult program and only available for well defined purposes.
15. *Daffodils To Show And Grow* is automatically updated each year, and as such, can be made available.
16. *The Classified List*, i.e., the list of registered daffodils and so recognized by the R.H.S. can be obtained. This is for cultivars only contained in the bank—many old registered cultivars on which no information is available may not be included.
17. *The Daffodil Stud Book* is an utterly unique print-out. It contains all information about all cultivars, plus all the data on the offspring of each cultivar and on the parents of each child. That is, the cultivars are listed plus their children and their grandparents. For those interested in line-breeding this can be a marvelous help. It is not available except to the library of the A.D.S. where a current copy is maintained. It does not leave the library on loan.

As mentioned above, these are the various forms in which daffodil information may be obtained. Necessarily some fee must be charged for the production of these lists—a fee which goes to the computer personnel who do the work. It is probable that simple bits of information or small listings can be had at a rate of five lists for \$10.00. More complex listings must be charged at individual rates, i.e., from \$5.00 to \$15.00 each. Please order these through the Executive Director of the A.D.S. Additional postage may be expected.

Thus, the *Daffodil Data Bank* is at your service. Some delay may be expected since the print-outs are available only on free computer time. Give it a try! You just might find something fascinating—or at least settle a bet.

NOT THE *TIMES*, BUT CERTAINLY ALL DAFFODILS

(From the British Daffodil Society *Newsletter*, Summer, 1985)



ACROSS

- 1. One of the heavenly twins (5 W-W)
- 3. A seeker of direct contact with God (3 W-GWO)
- 7. A colored water-lily? (2 W-P)
- 9. A Warwickshire river (2 W-W)
- 10. Web-footed sea-fowl from Oregon (2 W-GWW)
- 11. A unit of heat (3 Y-R)
- 13. A Reg Wootton 3 W-O or a Bulman 1 Y-Y

14. Sun '                    ', a Bloomer 3 Y-R
18. A belted constellation (2 W-O)
19. A town in Oregon (2 Y-Y)
21. A web-footed water-fowl (1 Y-W)
22. A form of gypsum but with refinement (4 W-W)
23. A group of wanderers (2 W-W)
24. A direct beam from the center of the solar system (2 Y-Y)

#### DOWN

1. Don '                    ' (2 W-R)
2. Should be neat and tidy (7 Y-YOO)
4. Lying close and warm (1 W-W)
5. Curved billed moorland bird (7 W-W)
6. An airman? (11 Y-Y)
7. Elevated plateau east of Andes (2 Y-R)
8. Worshipper of solar energy (2 Y-R)
11. The Lone Ranger and '                    ' (3 W-R)
12. Commercial center of Italy (9 W-GYR)
15. Fine cotton fabric (12 W-W)
16. A competitor (6 YG-Y)
17. Irish fishing town (2 Y-Y)
20. Russian seaport (2 W-GYP)
21. Aquatic fowl (3 W-WGW)

(Solution, p. 173)

## HERE AND THERE

*The Christian Science Monitor* of May 22, 1985, included an interesting article titled "World Champion Grower Brings 10,000 Daffodils to Famous Chelsea Show" by Christopher Andreae. The article is about Michael Jefferson-Brown, who each year refrigerates his blooms in order to have them for the Chelsea show in late May. Next time your family complains about the daffodils in the refrigerator, tell them about Mr. Jefferson-Brown!

Our Dr. Harold Koopowitz has been elected as one of the five Directors of the Board of Directors of the American Plant Life Society.

From California comes word of the death of Maurice Worden of Mill Valley. Mr. Worden had served on the ADS Board of Directors and was a student judge. Our sympathies to his family.

Those of you who have enjoyed *The Little Bulbs: A Tale of Two Gardens* and *A Southern Garden* by Elizabeth Lawrence will be saddened to learn that she died in a Maryland nursing home at 81 last June.

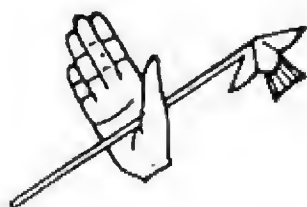


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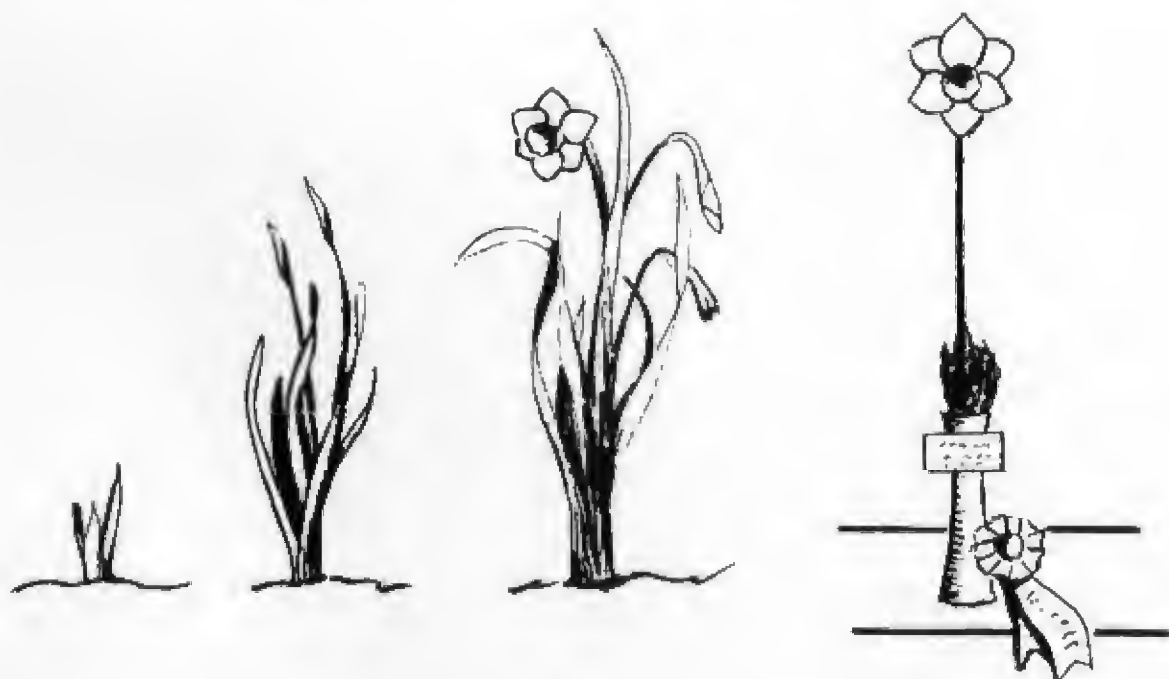
## 1986 DAFFODIL SHOW DATES

MRS. HUBERT BOURNE, *Awards Chairman*

- March 8-9—Fortuna, California. The Fortuna Garden Club at the Fortuna Monday Club House, Sixth and Main Streets. Information: Mrs. Christine Kemp, P. O. Box 212, Fortuna, CA 95540.
- March 14—Dallas, Texas. Southwest Regional. Texas Daffodil Society at the Dallas Civic Garden Center, Fair Park. Information: Mrs. James R. Walther, 7244 Ashington, Dallas, TX 75225.
- March 15-16—Clinton, Mississippi. Mississippi State Show. Central Mississippi Daffodil Society at the B. C. Rogers Student Center, Hall of Fame, Mississippi College. Information: Dr. Ted Snazelle, 418 McDonald Drive, Clinton, MS 39056.
- March 15-16—Walnut Creek, California. Pacific Regional. Northern California Daffodil Society at Heather Farm Garden Center, 1540 Marchbanks Drive. Information: Mr. Fred Froid, 16 Sanchez Street, San Francisco, CA 94114.
- March 16-17—Little Rock, Arkansas. Arkansas Daffodil Society and Arkansas Federation of Garden Clubs at the Robinson Convention Exhibit Hall. Information: Mrs. Jesse Cox, 228 Daffodil Lane, Hot Springs, AR 71901.
- March 22-23—Atlanta, Georgia. Southeast Regional. Georgia Daffodil Society at the Atlanta Botanical Garden, Piedmont Park. Information: Mr. V. Jack Yarbrough, 3700 Thaxton Road, S. W., Atlanta, GA 30331.
- March 22-23—La Canada, California. Southern California Daffodil Society at the Descanso Gardens, 1418 Descanso Dr. Information: Ms. Marilyn Howe, 11831 Juniette, Culver City, CA 90230.
- March 27—Oxford, Mississippi. Oxford Garden Club at the Lafayette County-Oxford Public Library. Information: Mrs. Will A. Hickman, 206 St. Andrews, Oxford, MS 38655.
- March 29-30—Nashville, Tennessee. Middle Tennessee Daffodil Society at Cheekwood Botanical Gardens, Forrest Park Drive. Information: Mrs. Alex Taylor, Rt. 6, Pinewood Road, Franklin, TN 37064.
- March 29-30—Chapel Hill, North Carolina. Garden Council of Chapel Hill and Carrboro and the North Carolina Botanical Garden, Totten Center, North Carolina Botanical Garden. Information: Dr. Elise Olsen Cheesborough, 109 Carolina Forest, Chapel Hill, NC 27514.
- April 3-4—Memphis, Tennessee. National Show. Garden Study Club of Hernando and Arkansas State Daffodil Society at the Memphis Airport Hilton Inn, 2240 Democrat Road. Information: Mrs. Barry Carter, 4671 Highway 304 West, Hernando, MS 38632.
- April 5—Princess Anne, Maryland. Somerset County Garden Club at the Peninsula Bank of Princess Anne. Information: Mrs. Margaret Snyder, 48 Beechwood Street, Princess Anne, MD 21853.

- April 5-6—Gloucester, Virginia. Garden Club of Gloucester at the Gloucester Intermediate School, Route 17. Information: Mrs. Carroll W. Bartlett, Route 3, Box 703, Gloucester, VA 23061 or Mrs. Arthur B. White, Ware Neck, VA 23178.
- April 11—Scottsburg, Indiana. Indiana Growers South at the Catholic Church Parish Hall. Information: Mrs. Verne Trueblood, R. F. D. 3, Box 187-A, Scottsburg, IN 47170.
- April 12-13—Williamsburg, Virginia. Mid-Atlantic Regional. Tidewater Daffodil Society at the Williamsburg Hospitality House, Richmond Road and Virginia Avenue. Information: Mr. H. deShields Henley, 115 Conifer Road, Newport News, VA 23606.
- April 15-16—Louisville, Kentucky. State Show. Kentucky Daffodil Society at the Oxmoor Center, Shelbyville Road. Information: Mrs. Richard Roof, 249 Cardinal Lane, Paducah, KY 42001.
- April 17—Upperville, Virginia. The Upperville Garden Club at the Trinity Church Parish Hall. Information: Mrs. William Tayloe, Route 1, Box 205, Middleburg, VA 22117 and Mrs. Mary Holsinger, Box 36, Upperville, VA 22176.
- April 18—Wilmington, Delaware. State Show. Delaware Daffodil Society and Pennsylvania Daffodil Society at the St. Albans Episcopal Church, 913 Wilson Road. Information: W. R. Mackinney, 535 Woodhaven Road, West Chester, PA 19380.
- April 18-19-20—Edgewater, Maryland. London Town Public House and Gardens Show, 839 Londontown Road. Information: Mrs. Emerson Smith, 807 Janice Drive, Annapolis, MD 21403.
- April 19—Chillicothe, Ohio. Adena Daffodil Society at the Veterans Administration Medical Center, Building No. 9. Information: Ms. Mary Rutledge, 704 Ashley Drive, Chillicothe, OH 45601.
- April 19-20—Cincinnati, Ohio. Southwest Ohio Daffodil Society at the Delhi Garden Center (Tri-County), 135 Northland Boulevard. Information: Ms. Pat Kipp, 3878 Lincoln Road, Cincinnati, OH 45247.
- April 19-20—Washington, D. C. Washington Daffodil Society at the U. S. Botanic Garden, Maryland Avenue & First Street, S. W. Information: Dr. Adrienne Whyte, 6704 West Falls Way, Falls Church, VA 22046.
- April 22-23—Chambersburg, Pennsylvania. Northeast Regional. Chambersburg Garden Club at the First Lutheran Church, 43 W. Washington Street. Information: Mrs. Owen Hartman, 105 Farmington Road, Chambersburg, PA 17201.
- April 23-24—Baltimore, Maryland. Maryland Daffodil Society at the Brown Memorial Woodbrook Presbyterian Church, 6200 N. Charles at Woodbrook Lane. Information: Mrs. Michael B. Rafferty, 5 Mill Brook Road, Baltimore, MD 21218.
- April 24—Indianapolis, Indiana. Midwest Regional. Indiana Daffodil Society at the Meridian St. Methodist Church, 5500 N. Meridian St. Information: Mrs. Robert H. Brunner, 610 College Lane, Indianapolis, IN 46240.
- April 24—Greenwich, Connecticut. Greenwich Daffodil Society at the Christ Church, 254 E. Putnam Avenue. Information: Mrs. Clark T. Randt, 59 Husted Lane, Greenwich, CT 06830.

- April 25—Short Hills, New Jersey. New Jersey Daffodil Society at the Community Congregational Church, Hartshorn Drive and Parsonage Hill Road. Information: Mrs. Robert A. Malin, 105 Wittredge Rd., Summit, NJ 07901.
- April 26-27—Mansfield, Ohio. Kingwood Daffodil Society at the Exhibit Hall, Kingwood Center, 900 Park Avenue, West. Information: Mr. Charles Applegate, Route 2, Box 163, Perrysville, OH 44864.
- April 26-27—Columbus, Ohio. State Show. Central Ohio Daffodil Society at the Upper Arlington Municipal Services Building, 3200 Tremont Road. Information: Handy Hatfield, 22799 Ringgold Southern Road, Stoutsville, OH 43154.
- April 28-29—Nantucket, Massachusetts. Nantucket Garden Club at the Meeting House, Harbor House, N. Beach Street. Information: Mrs. Herbert L. Gutterson, Box 106, Siasconset, Nantucket Island, MA 02564.
- April 29-30—Cleveland, Ohio. Western Reserve Daffodil Society at the Garden Center of Greater Cleveland, 31030 East Boulevard. Information: Wells Knierim, 31090 Providence Road, Cleveland, OH 44124.
- May 3—Akron, Ohio. Northeastern Ohio Daffodil Society at the Rolling Acres Mall, Akron, Ohio. Information: Jack Ward, 1743 Lafayette Circle, Stow, OH 44224.
- May 3-4—Chanhassen, Minnesota. Central Regional. Daffodil Society of Minnesota at the Minnesota Landscape Arboretum. Information: Mike Heger, 8015 Krey Avenue, Waconia, MN 55387.
- May 3-4—Mishawaka, Indiana. Northern Indiana Daffodil Society at the University Park Mall, 6501 North Grape Road. Information: Charles Wheatley, P. O. Box 150, Mondo, IN 46771.
- May 9-10—Dublin, New Hampshire. New England Regional. Northern New England Daffodil Society at the Dublin Town Hall, Main Street. Information: Mrs. William A. Barker, Lake Road, Dublin. NH 03444.





# MIDWESTERN ACCLIMATIZED DAFFODILS for EXHIBITION and GARDEN

We are pleased to offer our third annual listing of midwestern grown and acclimatized daffodils for both show and garden. Emphasis continues to be placed on those bulbs that have proven themselves in our harsh climate.

Of special interest this year are two white trumpets of Brian Duncan's breeding that have proven themselves at Oakwood: Vicksburg 1 W-W, which won its class at the National Show at Valley Forge, and the large, impressive Cumberland 1 W-W.

It was most exciting to have our first trade stand at Valley Forge and to receive the Rose Ribbon award. We look forward to meeting you at Memphis in 1986.

A new home and additional growing fields have been acquired, so please note the new mailing address for Oakwood. Send now for your free 1986 descriptive catalogue.



## OAKWOOD DAFFODILS

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## BEGINNER'S CORNER

FRANCES ARMSTRONG, Covington, Virginia

In southern California and the deep South, daffodil show time is underway and gardens there are in peak daffodil bloom. For those of us in cooler climates, March is also an exciting month. We pull the leaves and mulches away to find emerging foliage, we search for our first bloom and on sunny days we clean up garden debris left from fall. Soon our exhibition time will arrive also—for a daffodil lover, the most exciting time of the year.

We hope you have already written for schedules of daffodil shows in your area. Read them carefully and plan the classes in which you may have blooms to enter. If you find you may want to enter a large number of classes, request an exhibition number and entry cards, enclosing a check to cover costs of mailing. Filling out entry cards ahead is a great help in entering your daffodils on time. Be certain your blooms are properly named and classified before you leave home. There will be people at the show to help you classify but it is almost impossible for them to give you correct names. That is your responsibility. Being with other daffodil growers in the hustle and bustle of a show is great fun. If you are shy about entering, perhaps you might volunteer your services to the show. Was there ever a show that couldn't use more help?

Spring is also the time to plan new bulb purchases. Write to the advertisers in our *Journal* for catalogs or price lists. Watch for distinctive and attractive daffodils at the shows and make your lists for early ordering.

In the garden, attention to foliage is most important. Look for signs of virus in the emerging foliage. Yellow streaks and mottling, most easily seen early in the season, indicate virus disease. Dig the bulb and burn it or place it in a bag and send it off to the garbage dump.

Don't forget to nurture your foliage after flowering. The size of next year's bulb and bloom depends entirely on this year's good foliage growth. Continue watering unless the temperatures become very high. The combination of heat and moisture encourages basal rot in daffodils.

Mark clumps of daffodils that have become too thick. Plan to dig and divide them when the foliage begins to fall over and die. Digging is much easier when some foliage remains to guide you to the bulb.

CROSSWORD - Solution

Across: 1. Castor; 3. Mystic; 7. Pink Lotus; 9. Leam; 10. Gull; 11. Therm; 13. Agena; 14. Glam; 18. Orion; 19. Scio; 21. Teal; 22. Alabaster; 23. Nomads; 24. Sunray.  
Down: 1. Carlos; 2. Trim; 4. Snug; 5. Curlew; 6. Flyer; 7. Patagonia; 8. Sunbather; 11. Tonto; 12. Milan; 15. Muslim; 16. Rival; 17. Galway; 20. Olga; 21. Tern.



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## W. E. H. HODSON AND THE FLY

JEAN MANFREDI, *Amherst, Massachusetts*

This article is aimed at providing information culled from a source that may not be readily available to readers of *The Daffodil Journal* but which may be helpful in working out schedules for the application of soil drenches in control of *Lampetia (Merodon) equestris*. Whether from environmental or economic concerns, we surely want to use these drenches to maximum advantage when we resort to them. Dr. Snazelle's excellent article in the *Journal* of September 1980 and the U. S. Department of Agriculture Leaflet No. 444 to which he refers suggest that the drench be applied during or at the beginning of fly activity (early May to June.) The premise of the present article is that with more detailed information about the life history, biology and habits of the fly each of us can begin to work out regionally individualized schedules for optimum success with drenching and other methods that augment control during the period of fly activity and that just prior to emergence. The most detailed study of these matters that I have discovered has been W.E.H. Hodson's article "The Large Narcissus Fly, *Merodon equestris*, Fab. (Syrphidae)," in the *Bulletin of Entomological Research*, Vol. XXIII, 1932.

I discovered this article last summer not because I was trying to work out a soil drench schedule, but because in the five days after my first Dursban drench on June 5th and 6th (first fly sighted on May 29th) I discovered that the flies I was netting with my butterfly net were almost all male. It was hard to avoid the jubilant surmise that the drench was zapping most of the females as they went about their egg-laying at the base of the leaves. However caution indicated that there were other possibilities. Were males perhaps unusually preponderant in daffodil fly populations? Were males, because of their carefree noisy life, easier to notice as they zigzagged about and easier to net as they settled on flowers to sip honey? I decided to search for information about male/female ratios in syrphid populations not really expecting to find anything as specific as Hodson's article or in fact the clear-cut explanation of my high male take in those early days of the season. (It was right there in the information that males tend to emerge earlier than females.)

The wealth of information provided by Hodson and others whose work he cites is probably basic to the summary material readily available to us. The Hodson article should be read in its entirety as its detail really defies adequate summary even for the use I am suggesting. I shall rely heavily on quotation and deal primarily with aspects of the life cycle and habits from the emergence of the larva from the bulb to the entry of the larva of the next generation into the bulb since this would seem to be the period susceptible to control by poison drenching, covering, cultivation, and netting.



Hodson's work extended over a period of eight seasons in association with the commercial bulb industry in England. After giving a brief history of the fly's first appearances in England, United States, and Canada, he proceeds to describe the morphology of the fly in its various phases, then to discuss the various bulbous plants attacked, (as to the particular types of daffodil preferred he thinks that the critical factor is not the type but "the condition of the soil and foliage of any given variety at the time of maximum oviposition"). He then gives details of observable symptoms of attack. (In planted bulbs, weak yellowish distorted foliage, if any, from affected bulbs, or circles of 'grass' from adventitious buds when the central bulb has been destroyed.)

In relation to the biology of the fly he discusses number of generations, occurrence of adult flies, longevity of adults, proportion of sexes and coloration of flies. Relative to the first of these headings he contends with Broadbent\* and against Bliss\* that there is never more than one generation a year. In connection with the occurrence of adult flies he concludes that "the normal flight period in England extends approximately from the first or second week in May until the end of June." (However his notes for seven years show extremes, at one end of the period, of April 20 in 1925 and at the other end, of July 9th in 1931.) The paragraphs of greatest interest to me in connection with my own observation of netted flies last season I shall quote in their entirety:

#### *Longevity of adults*

Large numbers of flies have been bred in captivity and confined both in small cages and in insectaries in which they were provided with a close approximation to natural conditions. Females, whether fertilized or not, lived considerably longer than males. The shortest life of a female was 5 and the longest 24 days, the average being 17 days. Males varied from 6 to 18 days and averaged 11 days.

#### *Proportion of sexes*

Many hundreds of flies were bred. Of the total 54.4% were females and 45.6% males. This ratio is of interest in that it agrees exactly with that found previously by Bliss\* and is remarkable in that Bliss's figure refers to captured flies whilst the writer's concerns bred individuals. It was noted that approximately up to the end of May males were the more numerous sex, whilst during June females become increasingly predominant. This is due to two factors, the relatively earlier emergence of males and the longer life of the females.

Hodson concludes that while there appear to be considerable varietal differences in coloration, "the flies mate irrespective of colour, that the varieties are both cross and self fertile. ..."

In relation to the habits of the adult fly he discusses emergence from the pupa, feeding, response to sunlight and temperature, copulation and oviposition.

Emergence from the pupa "is effected through a large orifice at the anterior end of the pupa. . . . The fly climbs any prominence nearby and very soon becomes fully matured. Ninety per cent of the flies emerge between the hours of 8 and 10:30 A.M. and none has been observed to emerge after mid-day. In newly emerged females the ovaries are small and the whole abdomen is packed with fatty globules, maturity" (sexual implied) "not being arrived at for several days. Males are sexually mature 24 hours after emergence."

"In captivity flies thrive upon dilute sugar or honey solutions....In the field flies may often be taken at flowers. Some preference is shown for those of various members of the order Compositae, notably the common dandelion. Flowering shrubs are visited and also, rather strangely, the large pink flowers of *Mesembryanthemum*. . . ." In my garden the favored flowers are the pink blossoms of *Geranium sanguineum prostratum*.

"The flies are never active on dull days, even if the temperature be as high as 70°F. In bright sunshine they may be quite sluggish at 68°F. if conditions be at all windy. Also there is an invariable tendency for flies to congregate in the warmest and most sheltered spots."

Copulation "invariably takes place in bright sunshine accompanied by a high temperature. Conditions being suitable, flies of both sexes settle in sunny spots and call to one another by means of a high-pitched vibration note which is clearly audible for some considerable distance. The note, which is produced apparently in the thoracic spiracles, is maintained for periods varying from a few seconds to two minutes, and at the conclusion short rapid darting flights are made. The male seizes the female by the thorax whilst in rapid flight and forces her to the ground. He then backs down her body and effects union, meanwhile clasping the thorax with the first pair of legs. The female sits motionless whilst the male, at frequent intervals, rapidly vibrates the wings and abdomen, again emitting the high-pitched call-note. At completion the male falls sideways and almost immediately flies away, the whole procedure occupying from 2-3 minutes.

"Males are sexually mature 24 hours after emergence and females rarely copulate until the fourth day after the emergence, the most usual day being the 6th or 7th, oviposition commencing 3-6 days later. To take a specific and typical case, a female emerged on 8th June, copulated on 15th June, commenced to oviposit on 21st June and continued daily until death on 30th June."

Hodson calculates that of the 160-200 eggs found on dissecting a female only about forty eggs are likely to be laid under normal English weather conditions. This takes into account the fact that "oviposition only takes place under sunny and warm conditions." Dr. Snazelle's range of 40-75 probably takes U.S. weather into account.) "In captivity a fly will lay fifteen or twenty eggs on and around one bulb, but in the field one egg to a bulb is the normal procedure, although very occasionally an individual will lay two, three, or four consecutive eggs on one plant."

"Egg mortality is high, ranging usually somewhere in the neighbourhood of 30% and rising in periods of adverse weather to nearly 90%. Dry hot weather shrivels up all eggs laid in exposed positions, whilst a spell of a few days of unduly wet conditions destroys nearly all eggs both above and below ground. . . . All viable eggs have been found to hatch between the 10th and 15th day after being laid.

"Fryer\* has described the ovipositor in some detail, and the writer cannot do better than include a very brief abstract of his observations, which were made on a narcissus bed. 'The fly settles repeatedly on the foliage and ground, finally crawling to the centre of a plant. Here not infrequently is a hole  $\frac{1}{4}$  inch or more in diameter left by the dying down of leaves and stem and extending below ground to the bulb itself. The fly backs down the hole and lays an egg on the earth forming the sides of the hole or less frequently on the leaves near the neck of the bulb. If the hole is blocked by earth or leaves the egg may be laid on earth at the edge of the hole or under lumps of earth lying near. No eggs were found in the foliage above ground.'

"The writer has had ample opportunity for observing egg-laying, such observations, to a very large extent, bearing out those of Fryer\*. A point of difference is that eggs have frequently been observed to be deposited actually exposed on the soil surface and on dead leaves above ground. Such eggs rarely hatched, and even when they did so the chance of a larva successfully locating a bulb appeared to be singularly slight. Also, whenever the fly found it possible, eggs were actually tucked between the fractured ends of the outer scales surrounding the bulb neck. A point which Fryer\* omitted to mention was the manner in which a fly preparing to oviposit extends the ovipositor. This is repeatedly extruded and withdrawn, the sensitive tip seeking actively for a suitable cranny in the soil, or space between the bulb-scales. When such a site is found the fly remains stationary until the egg is laid, a matter of some minutes."

Hodson discusses habits of the larva under the following headings: entry into the bulb, larval mortality, larval behavior in bulbs, migration from bulb to bulb, rate of larval growth, reasons for variation in rate of growth and departure of larvae from bulbs. For this article notes and quotes will be taken only from the first two and last sections.

"The larva emerges from the egg through a ragged hole which it bites in the side in close proximity to the smaller end. When newly emerged, as described elsewhere, the larva is markedly dissimilar from the later instars and is exceedingly active.

"The basal region of the bulb is certainly the usual point of entry. A larva hatching from an egg placed near to, or actually upon, the side of the bulb invariably travels to the base plate and enters at the point where the scale bases meet the base plate or through a depression in the plate itself left by a dead root. Larvae hatching from eggs laid between the scales usually work down between the scales until they reach the base plate, which they then enter through its dorsal surface. Occasionally the scales are too tightly packed together for the larva to progress between them,

when entry may be made direct into a fleshy scale in the vicinity of the neck of the bulb.

"Attention has already been directed to the high rate of mortality amongst the ova. Similarly, mortality of newly emerged larvae is considerable.

"Therefore, taking all factors into account, we may expect the progeny of a single female fly to number about twelve at maturity.

"Expressed in round figures a normal larva remains in a bulb for 300 days. Exit from the bulb is usually made through the hole previously cut through the base plate, at least 95% of all larvae leaving the bulb through this hole. . . . In view of the considerable length of the larval life, and the variation in size amongst larvae at any given time during the period, the date of migration from the bulbs is singularly constant and varies very little from season to season. In the extreme south-west of England a few larvae leave in February and the migration commences generally during the first week in March. By mid-March 50% of the larvae have left, and only 3% remain in the bulbs by the end of the first week in April. Full records of dates are not available for other districts, but there are indications that in the eastern counties migration is approximately 14 days later."

In the section of his article devoted to the pupal stage Hodson includes the last stage of larval activity. "Having left the bulb the larva travels slowly through the soil, leaving in its wake a definite tunnel about the thickness of a lead-pencil. In any but very sandy soils this tunnel can frequently be found and the larva traced to the end of it. The tunnel varies in length from six inches to over two feet and terminates usually at the surface level, where pupation takes place, with the anterior end of the pupa flush with the soil surface, from two to ten days after the bulb is vacated.

"In the writer's experience the length of this stage has shown marked consistency, varying only between 35 and 40 days. At the same time it seems highly probable that it can be prolonged for a further ten or even twenty days, it being impossible otherwise to account for the total period of time elapsing between the earliest vacation of the bulbs and the appearance of the first flies."

There are further sections in the article devoted to the rate of increase of the fly, parasites (none observed), and control measures. The latter section is extensive dealing with the following headings: cultural methods ("The measures comprise surface cultivation at the correct season, earthing up and occasionally cutting of foliage, early removal of lifted bulbs to cover, and the use of decoy heaps of valueless bulbs for the attraction of ovipositing flies."); covering bulbs during growth ("small stocks of new and rare varieties or material saved for hybridising purposes. . . may conveniently and cheaply be covered, during the ovipositing season, by means of horizontal screens of butter muslin or hessian, stretched above the beds at a height of four feet from the ground. If the bulb beds are not of greater width than say five feet, ample light and air are provided for the plants at the stage of growth normal to the season of the year at which



protection is required.”); removal and destruction of infested bulbs (not practical because “migration of the larvae from the bulbs often commences before the symptoms are very obvious.”); swatting of adult flies (not recommended because the take is small and may include beneficial flies); hot water treatment of bulbs (recommended); submersion of infested bulbs in water containing chemicals (the presence of air pockets reduces chances of success); fumigation of bulbs (with paradichlorobenzene recommended at a concentration of 4 oz. for every cubic foot of space in the container for 120 hours, but the bulbs must be quite dry); deterrents to oviposition (deterrent materials have on the whole not been successful); and poison-bait sprays. (A great deal of attention is given to various trials in this connection. All rely on sugar solution as the medium for the poison. No mention is made of poison drenches as such.)

\*It was not practical nor considered necessary to duplicate Hodson’s lengthy list of references in the present article.

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## PREPARING AND TRANSPORTING DAFFODILS TO SHOWS

(From a talk given by Marie Bozievich in the fall of 1984 as reported by Nancy Whitlock in the Middle Atlantic Regional Newsletter.)

Mrs. Bozievich began by giving hints for beginners. First, get the *Handbook for Growing, Exhibiting and Judging Daffodils* from the American Daffodil Society. Second, start by selecting bulbs that produce flowers that are consistent winners at shows and plant them carefully. Be sure to make notes on which flowers bloom at the time of your local shows. Third, be sure to read the show schedule carefully. Fourth, make up your labels at home and allow yourself plenty of time when entering a show.

All are helpful reminders for all of us, but then she went on to elaborate for the “old pros.” Those who want to enter the large collections must plan ahead. Some things they might consider at planting time:

- cooler or warmer planting areas;
- more or less sun or shade;
- classes to be entered.

In the spring, just before blooming time, one might throw some potash on the bulbs for more brilliant color. Be sure that your bulbs get plenty of water (at least an inch of rain a week, and if it doesn’t rain, she



recommends overhead sprinkling before flowers emerge and are open, and the soaker method after flowers are open). Water, water, water; fertilizer will never do what water will do for your flowers.

Now, it is time to look at your flowers more carefully than ever before. Enjoy getting to know their faces!

Mrs. Bozievich gave some helpful hints for cutting. If red cups begin to open too early, you can shade them with a white grocery sack. The sack should have two holes for ventilation. Then place four stakes in the ground for sack corners and turn the sack upside down over the stakes. Be sure to leave the sack above the ground for air circulation. When you are looking at flowers in the garden for cutting, you might mark the ones you have selected with a white tag. When you cut, be sure to make a list so you do not duplicate. Use a Sharpee pen (waterproof) to write names on the stem. Mrs. Bozievich warns that Division 3s with rims can burn in less than an hour. (They may even burn on the show bench if cold air hits them.) You can cut them before they open; Division 3 flowers will develop well after cutting.

Next, be sure to cut flowers when they are young and fresh. This is especially important if you are going to refrigerate. If you do refrigerate flowers, you should keep the refrigerator very cold, about 34 degrees, and very moist with a wet towel in the bottom. Everyone agreed with Mrs. Bozievich when she asked if the audience didn't feel that darkness, along with cold, retards the flower aging process.

Mrs. Bozievich advised us that she feels cutting with a knife spreads virus, and recommends breaking the stems rather than cutting.

Everyone was intrigued with Mrs. Bozievich's method of carrying flowers to shows, either local shows or those thousands of miles away. She demonstrated with chrysanthemums, laying flowers face up, side by side on a pillow of disposable diapers, in her packing box. She says that she picks flowers and packs them right in the garden and finds that perianth segments can overlap without damage. Then she uses diapers as a cushion, again, for the next row of flowers, using dressmaker's tape with three thumb tacks to hold down the flower stems. She advises when choosing a box, be sure that the box will fit in the trunk of your car. She uses a double-sided cardboard box (i.e., dressmaker's box) with building material glued to the inside for tacks to press into. She also uses both sides of the box for packing flowers.

Next Mrs. Bozievich discussed staging. She had the following suggestions:

- Know what you are going to enter.

- Be sure you have your entry tags made out before you get to the show.

- Pack all flowers for a collection in one box.

- Get all your bottles with water, etc., when you get to the show.

- Be sure flowers are clean. (Mulch does help keep flowers clean in the garden.) Check for pollen in the cup and brush it out if some has fallen.

- Check the schedule as you go along to be sure you are placing your blooms in the right category and entering according to the schedule.

## BLOOM PROTECTION

DON BARNES, *Sheffield, England*

(from the *Journal of the British Daffodil Society*, February, 1985)

As with all flowers, the keen exhibitor will find that there is a need to adopt some system of protecting the blooms from the worst effects of the weather. With flowers coming to their peak in the period mid-March to mid-May, any form of protection must be able to cope with any combination from wind, sun, rain, sleet, hail stones, snow, etc., and often all within a single day.

The idea of protecting blooms is not new. J. Lionel Richardson made a number of pertinent comments in the *RHS Daffodil Yearbook*, 1933, including:

"It is almost impossible to exhibit high class flowers in perfect show condition unless some protection is used, as a great many varieties grow very considerably in size and substance if left to develop on the plant."

"Varieties which open at approximately the same time . . . should be planted together"—makes protection easier.

"On no account should top protection be put on before it is absolutely necessary, and it should be taken off immediately the flowers have been cut."

The basic principles have not changed. There is still a need to assess how the different cultivars perform with and without protection though the general principle of Division 1 and "all yellows" and "yellow/reds" in the ground with protection is a sound philosophy. The following comments are an attempt to review the approaches which are adopted by some leading growers.

The lazy, or is it prudent, exhibitor will ensure that he can move his blooms into a protected environment. This is an argument in favor of growing in pots—not only do the blooms get protected, the grower is also protected when caring for the developing blooms or cutting for the show. [ADS rules state, "all blooms . . . must have been grown in the open . . ."]

Others show remarkable ingenuity in devising systems of protection which can be assembled over the beds to protect the blooms growing in the open ground. This is obviously more laborious and time consuming, but it recognizes the fact that many cultivars produce their finest blooms in the 'open' ground and not in pots and it does not cause such havoc to the development of bulbs.

By implication, the various forms of protection are infinitely variable depending as they do upon effort, ingenuity, and availability of cash to purchase the materials. No one system is ideal or 100% successful and often they are used in combination. But a few comments are made about the different systems which have been seen.

Individual blooms can be protected by 'cones.' Provided the individual stem is well secured to a cane, this method can be very successful. The cone can be positioned to give full protection from rain and sun, but does need careful management to ensure that the elongating stem does not cause a misshape. Frequent checking of positioning is essential as is the securing of the stem to the cane which is best done by a spring clip.

A development of the 'cone' theme is a large polythene bag supported on canes or a basic framework. The polythene bag can cover a number of blooms and acts as a mini-greenhouse if of clear material, but if the cultivar is liable to burn, there needs to be some method of protecting the blooms from the sun.

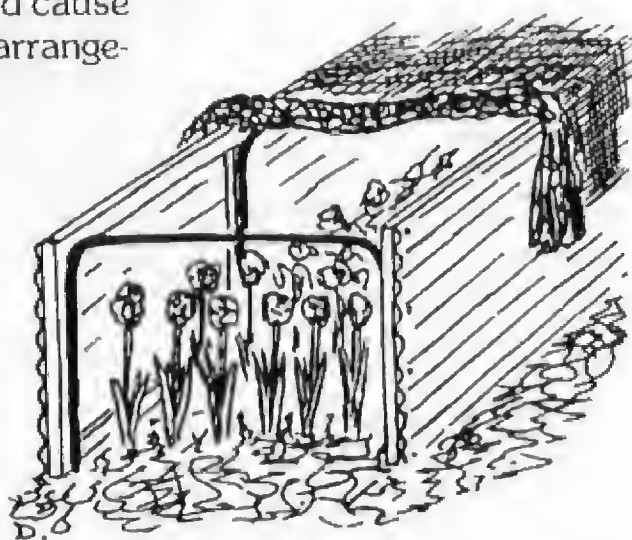
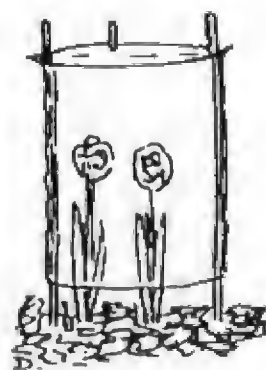
Polythene sheeting is a very versatile material and can be used in a number of different ways:

1. Commercially available tunnel greenhouses, widely used, need laying-out of the frames prior to planting of bulbs. The biggest problem is ensuring adequate ventilation. They are also problematical in relation to provision of shading to avoid the burning of cups. Indeed, some people are experimenting with these structures to produce a 24-inch 'skirt' of netting which will give some shading and free air movement and still retain the top protection.

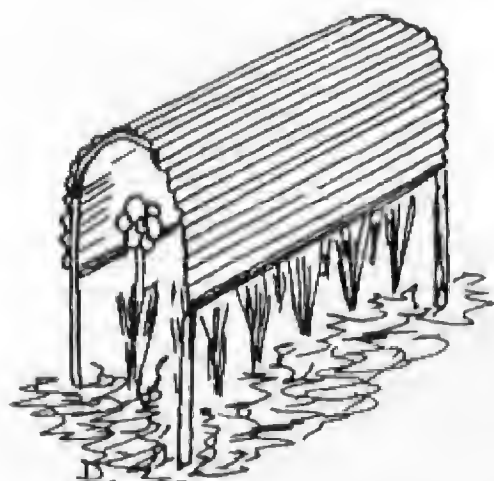
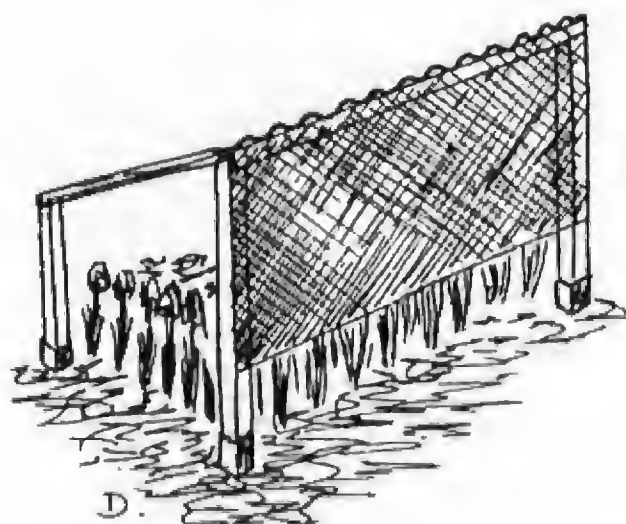
2. Ordinary builder's quality sheeting can be used to cover small frameworks erected over beds. The problems are again ensuring that water and/or snow does not lodge on the top and cause sagging onto the blooms. Adequate arrangements must be made for ventilation and shading if this form of protection is not to create other problems.

3. Semi-rigid corrugated sheeting, either small or large section, can be used for protection. Some people use it, attached to frames, in standard sheet sizes for side protection with top protection of rokolene netting. This arrangement ensures a fair retention of moisture to create a good environment

for developing flowers, protects from wind and gives a degree of shading to the blooms. Some rigid, or semi-rigid, top covering needs to be available to protect from damage which can be caused by heavy rain or snow, but skill is needed to assess exactly when this additional protection is necessary.







Others use it as a top protection as a safeguard against any weight of snow with sides of netting and/or sheet polythene. Whilst perfectly satisfactory for protecting blooms, they may create problems of access to blooms for cutting or pollinating.

4. Small numbers of blooms can be protected by small "U" frames with small section sheeting attached. Such frames can be readily relocated, can be given added value by covering with netting shading material or cloth to avoid burning.

Glass, in the form of Dutch Lights or old window frames, is still favored by some people. They obviously have the problem of weight and inconvenience in erection, but have the advantage that it is relatively simple to attach netting, muslin or other cloth material to protect against burning of cups.

Hessian has been a traditional method of screening to protect from wind, rain, and sun. The material needs secure fastening to strong wooden frames to avoid loose material

flapping against blooms and to ensure that the total structure stands up to wind pressure.

Protection, of whatever type, should be used as late as possible to prevent stems being drawn (unless advancing of flowering is a secondary objective). It should also be taken off as soon as possible to encourage the foliage to adopt as near normal growth cycle as can be achieved.

If protection is used, it is essential to realize that the bulbs, and hence developing blooms, may not be getting the necessary amount of moisture for growth. Hence, in deciding that protection is to be used, an appropriate system of watering needs to be incorporated so that growth is not impaired and that the water is not applied in such a way as to cause other damage to blooms by tearing, splashing, or weighting down the blooms.

With any system of protection the basic needs of the developing plant and flower remain unchanged. Some systems help to create a useful bouyant atmosphere but this can be taken too far if care is not exercised. Air does need to have free access, and the ability to predict changes in conditions and set the protection, or amend it, to reflect them is important and can avoid consequential deterioration of blooms.

It is important to keep experimenting with what comes to hand; who knows, you might create the ideal conditions for a cultivar and end up with a Premier Bloom for Solihull in 1985 or 1986.

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## SETTING UP A HYBRIDIZING PROGRAM

LEWIS T. TURNER, *Walkersville, Maryland*

Hybridizing can be an enjoyable expansion of your gardening hobby, with many rewards, if one sets up a workable program. When starting to hybridize flowers, the temptation is to try many different flowers from daffodils to lilies. While some can keep up with a large number of flowers, it will probably be more rewarding to start with a simple goal and set up a program to meet that goal. The following method is one which I am using in starting my breeding of daffodils this year.

What do I mean by a goal? A goal is a desired end result. It should be simple and well-defined. As you start hybridizing flowers, a goal that may seem simple can become very complex. For example, choosing to develop trumpet daffodils seems simple, but it is very broad because of the many different trumpet daffodils. It would be better to further define or limit your work in trumpet daffodils to a small group such as reverse bicolor daffodils. Once the goal has been defined, it will have narrowed down the group of flowers to a limited number from which to work.

The next step is to do some research or homework on those flowers that may be used to achieve your goal. This is where the *Daffodil Data Bank* comes in. It is well organized, easy to use, and essential to intelligent hybridizing. You can achieve some success without it, but your chances of success are greatly increased by using it. Let's use an example of reverse bicolor trumpets. Look up all the reverse bicolor trumpets and make a list of those that are in the *Daffodil Data Bank*. Next take a large card or sheet of paper and record the family history of each. Carry this back as far as you can go in the ancestry. I have included an example using Honeybird, a 1 Y-W, showing how this should be done. It will take some time. However, as you do this you will soon discover certain ancestral parents common to many in the group. Some of these ancestral parents may impart very desirable traits. That evaluation is a part of your review.

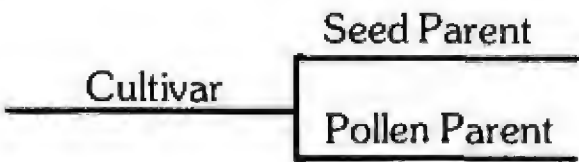
Now in the review process, you want to compile a list of candidates to use. You have already made your first list in reviewing the *Daffodil Data Bank*, and your review of that list should have developed your potential candidates for hybridizing. This list may still be large. What next in this review process? Obtain catalogs from daffodil growers and see what is available. This may eliminate some that are no longer available. Also the descriptions in many of the catalogs are excellent and should help you select those that will best achieve your goal. Another point to consider, does the daffodil you are considering have a show-record? If it does, then it has benefited from previous selected breeding and may pass desirable traits to its progeny. This one would be a prime candidate for use.

Once you have decided on what daffodils to use in breeding, develop your records to include your prior research, especially the family tree. Most of all keep records of all your crosses. The information on the parentage is very important to those who may want to use your new cross in their hybridizing program.

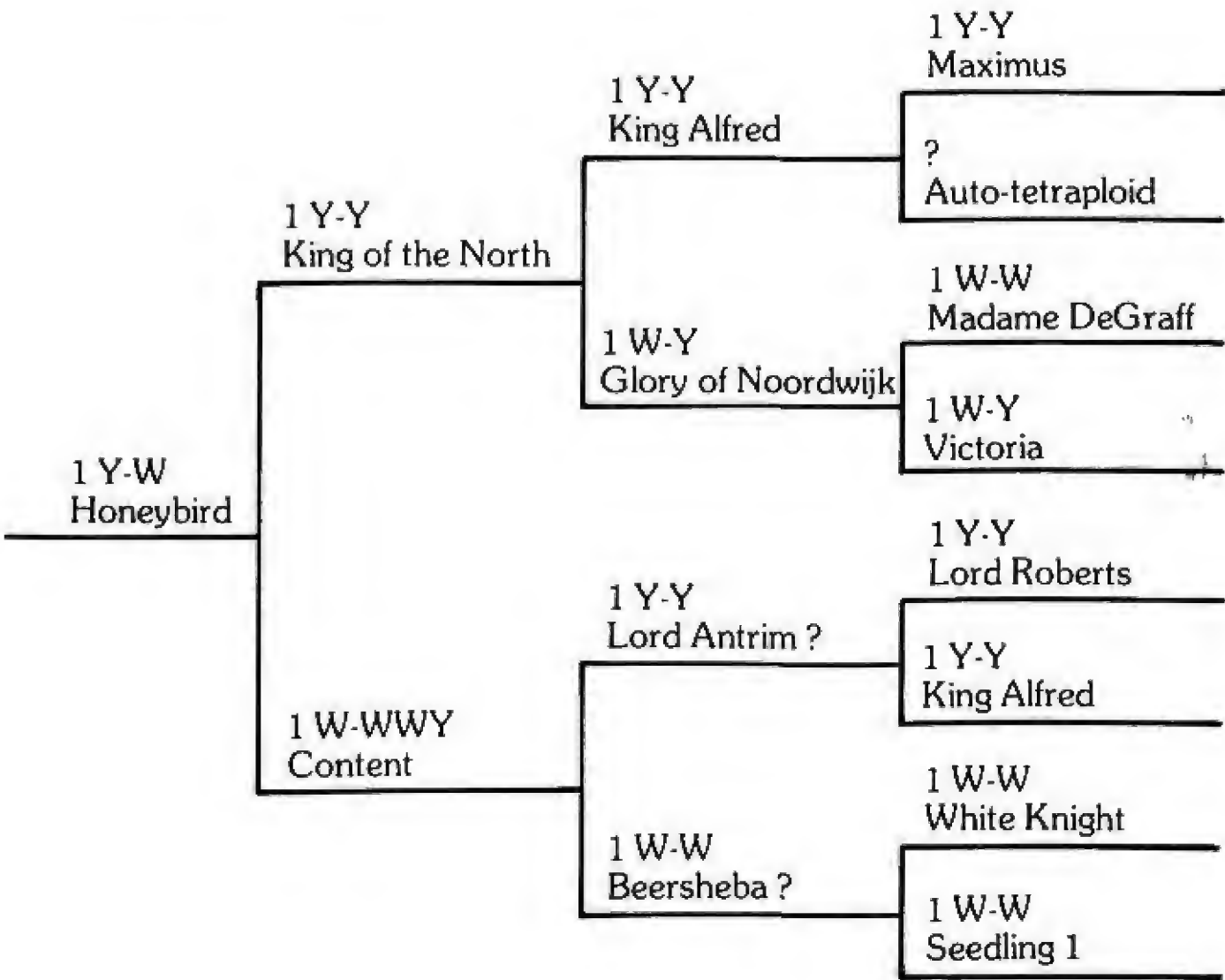
Finally, join the hybridizers' robin. I speak from my own experience with this group. To my delight, I found it an open and helpful group dedicated to the support of those who want to hybridize daffodils.

It is hoped that this method of setting up a breeding program will encourage others to give it a try. Hybridizing need not be a mystery, but rather an enjoyable hobby or profession.

The history of Honeybird has been carried back only three generations for illustration purposes, using the following format:



The seed parent should be placed above the pollen parent for consistency. The division and classification of each cultivar in the ancestry should be included for reference.





We offer the following—without comment—which was gleaned from the garden pages of the *San Jose Mercury News*:

"I don't plant perennials or annuals or use traps for gophers. I clean away the mound of dirt from a gopher hole, clean out the tunnel, and put four or five daffodil bulbs inside, and cover the hole with dirt. Make sure the bulbs are small enough to roll down the tunnel.

"Daffodil bulbs are bitter; gophers will not eat them. The gopher turns around and goes back the way he came in the garden. I do have daffodils growing in funny places, but I do not have any gophers in my garden."

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### WHAT'S IN A NAME? . . ONE PIMM COMING UP

Were you surprised to see the name "Pimm" given to a 2 Y-R daffodil in Rathowen's 1985 catalogue? Pimm is a delightful, cool, mildly alcoholic English drink served over a long thin cut of cucumber and ice. In the United States, it usually is served at polo matches where we've been introduced to it.

Now my husband and I can enjoy Pimm; he will be sipping his. I'll be growing mine.

Now if some will explain "Fly Half" to me . . .

CECILE SPITZ

*Cods Corner, January, 1986*



THE ROOT.

"Clean and round,  
Heavy and sound,  
In every bulb a flower."



GRIPSHOVER

Fragrant Rose

## “A ROSE BY ANY OTHER NAME . . . ”

DAVID KARNSTEDT, *W. St. Paul, Minnesota*

One of the recent daffodil delights to emerge from Brian Duncan's blue-blooded “stable” is Fragrant Rose. It's a delight for a number of reasons, not the least of which is that it's the perfect blend of name with flower. Not only is it a consistent performer and, by any criterion, a fine show flower, but, more importantly, it's a healthy plant and good grower. And then there's that heady fragrance . . . !

Appealing fragrance in long cup daffodils is uncommon. I can think of only a half dozen examples, at best. And the majority of those are from pink breeding (genetically linked?). One of my breeding goals has been to raise a vigorous strain of fragrant daffodils that could be used for “cut” flowers. To the two original parents, Louise de Coligny and Muscadet, in recent years I've been able to add Pink Perfume and now Fragrant Rose. While one might expect a show flower to result from the infusion of Fragrant Rose into the strain, if it were not at least as fragrant, it would be of minor benefit. While my goal is to produce an early flowering strain, both the currently available (fragrant) breeding material and my seedlings are no earlier than mid-season.

Like most people who grow daffodils for the pleasure they provide, my favorite daffodil seems to change from year to year, for whatever the reason. But this year, Fragrant Rose still stands out clearly in my memory. Arriving in King of Prussia in the evening after driving for hours to get to the National Show, I, like several other exhibitors, faced long hours of setting up my exhibits. For some reason, I left my vase of three entry of Fragrant Rose on the staging table in front of me, instead of taking it out into the show area as I did my other entries. As the night wore on and the coffee wore off, I found myself stopping to inhale deeply of those flowers on each return trip from show area. Again and again, I paused to refresh myself with that invigorating perfume. At nine o'clock the next morning, I finally said, “Enough is enough!” I placed the entry of Fragrant Rose on the show bench, pausing to take in one, deep, final draught of that delightful perfume before stumbling off to bed.

Consider for a moment, if you will, that those three flowers were cut in 90° heat and refrigerated for eight days prior to the show, had spent ten hours in a box without water, stood all night in a hot and stuffy room and were still lovely when the show closed! The blue ribbon gracing the exhibit just confirms the “class” of this marvelous daffodil. Indeed, a rose by any other name—in this case a daffodil—does smell as sweet!

## PEQUENITA—A FINE NEW MINIATURE

JAMES WELLS, *Redbank, New Jersey*

I see that Pequenita has been added to the Approved List of Miniatures, and I would like to add my voice in approval. I also noted that there is already some confusion as to what is the correct bulb, and before things become too confused I thought I would try to set the record straight.

Pequenita is one of John Blanchard's hybrids between *N. atlanticus* and *N. cuatrecasasii*. You will recall that *N. cuatrecasasii* used to be called *N. rupicola pedunculatus*, and before that *N. scaberulus* Grazelma form, and was originally collected by Christopher Stocken.

The original number given to this bulb was 56-7C by John Blanchard and under that number it was shown by him a number of times at the RHS. It has proven to be such a good bulb in every way that John finally gave it a name last year—Pequenita.

I received four bulbs from John Blanchard in 1981, but these were returned to John the following year. Further bulbs were received from John in 1982, and I have been growing and flowering this bulb for the past three years. It is excellent in every way, being essentially free from disease—root rot, etc.—and growing and multiplying well. I have just lifted the two pans and have a total of 75 bulbs now, and they look fine.

Apparently a form has appeared under this name which is a bi-color. This cannot be the true bulb, for Pequenita is a clear yellow of one color. Anything other than this cannot be true. Unfortunately one cannot be sure that bulbs received from some retail suppliers are always true to name. I had a fine pan this year, purchased as a triandrus species, which turned out to be an indifferent form of *N. bulbocodium conspicuus*. That is why I have written this note, because I know that the bulbs I have are true, coming only direct from Blanchard. The picture will show what it is like. I have a few bulbs to spare if anyone would like to have one.



Pequenita

J. WELLS



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DEADLINE FOR THE NEXT ISSUE IS JULY 5, 1986

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### THE COVER PHOTO

is of Doctor Hugh 3 W-GOO (Mahmoud × Don Carlos), bred by Brian Duncan and registered in 1975. Doctor Hugh has won many prizes in Britain and was included in Brian's winning Engleheart collection in 1985. (Gripshover photo)

## ADS CONVENTION—1986

The thirty-first annual convention of the American Daffodil Society was held in Memphis, Tennessee, on April 3-5, 1986. This was a return visit for the ADS, which first came to call in 1980. We were greeted in Memphis by summer-like weather, and were told that the area was suffering from a prolonged drought.

Although the convention didn't formally open until Thursday, activities for many began Wednesday evening with the staging of blooms for the National Show, presented by our hosts, The Garden Study Club of Hernando. One of the large banquet rooms in the hotel was the setting for the show, and arrangements had been made to keep the room cool for the flowers.



Blooms came from the District of Columbia and many of the twenty-seven states represented at the convention. Exhibitors worked late into the night preparing their flowers, and by the time entries closed, there were many beautiful blooms on display.

At the cocktail buffet on Thursday evening, we were welcomed to the convention by Miss Judy Faggard, President of the Garden Study Club, after which Elizabeth Entrikin and Mildred Scott presented the show awards. The Gold Ribbon went to Sally Stanford, Tennessee, for her bloom of New Penny. Donald King, Virginia, was awarded the Gold Quinn Medal and Helen Link, Indiana, was the winner of the Gold Watrous Medal. Eve Robertson, South Carolina, won the coveted Grant and Amy Mitsch Trophy for her vase of three standard seedlings, while Roberta Watrous, Washington, D.C., repeated as the winner of the Larus Trophy for her vase of three miniature seedlings. The Rose Ribbon went to Harold Koopowitz for his 8 W-P, bred from Lilac Delight by an 8 W-Y.

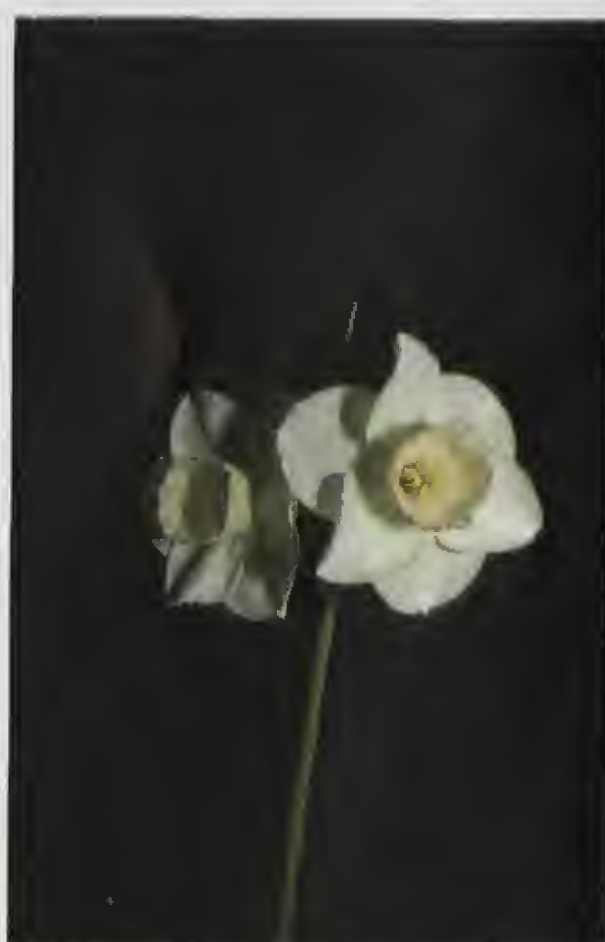
Growers had brought blooms from Oregon, Virginia, England, and Northern Ireland for us to admire (and covet!). It was here that we could see the blooms of the future, and all during the convention people could be seen in front of the exhibits making their "wish lists."

Friday began with the Miniature Growers' Breakfast. Joy Mackinney, Miniature Committee Chairman, kept the lively discussion going. Following breakfast, Harold Cross, of Tasmania, presented a lecture on double daffodils. Before he got into his topic, however, he gave us a quick tour of Tasmania, and urged us all to come to "Daffodils 88 Down Under" in Tasmania in September of 1988. Brent Heath, of Virginia, followed with a photographic world tour of daffodil gardens.

GRIPSHOVER



New Penny



Koopowitz X78/1

GRIPSHOVER

In the afternoon we were free to do as we liked. Some took advantage of the opportunity to take a Mississippi Riverboat Cruise. Others found the Memphis Botanic Garden to their liking, some chose to view slides which Elise Havens and Wells Knierim had brought, while still others chose to stay in the massive hotel lobby chatting with old friends—and new.

After dinner, the annual meeting was called to order by our president, Mrs. Goethe Link. Our treasurer, Wells Knierim, announced that the Society is in good financial condition. Members were then asked to vote on the changes in the by-laws which were proposed by the Board. All amendments passed as written in the December *Journal*. Mrs. Link then announced the resignations of Wells Knierim and Mary Lou Gripshover, and the Society responded with standing ovations in appreciation for jobs well done.

Mrs. Link then presented the Silver Medal for “outstanding and distinguished service to the Society” to Dr. William Bender, and the Gold Medal for “creative work of a pre-eminent nature in the understanding and advancement of daffodils” to Brian Duncan. Those in attendance indicated their approval with a standing ovation for each recipient.

The Nominating Committee presented its slate which was unanimously accepted (see list elsewhere in this issue), and Mrs. Link introduced Dr. Theodore Snazelle as the next president of our Society.

A breakfast for hybridizers was the opening item on Saturday’s agenda. Dr. Bender fielded the questions and kept the discussion going. Both of the breakfast meetings have grown considerably in size over the past few years.



KNIERIM

“Just four oldtimers” —Richard Ezell, Bill Bender, Wells Knierim, Bill Roesse

During the night, the Memphis area had received some much needed rain, so raincoats and umbrellas came along on the bus tour. Fortunately, they weren't needed. The rain necessitated a change in plans for the tour, however, and the committee quickly came up with "Plan B" and used their cars to shuttle people back and forth between Leslie Anderson's garden and the garden of Judy Faggard and Sharon Anderson. The third garden on the tour was that of Mrs. Wayne Anderson (Martha), and we enjoyed a delicious lunch at the home of Martha's daughter, Talullah Redding, and her family. The gardens were a bit soggy after the all night rain, but there were goodies in the garden as well as inside. As an added bonus, both Leslie and Martha have extensive "daffodilia" collections, and it was interesting to look at all the daffodil items. Martha even has daffodils painted on her kitchen cabinets—a representative cultivar of each division on each door. At Leslie's one could also browse through the ADS Library.

At the evening banquet, we had a chance to express our gratitude to our hosts—Mrs. Joleta Carter and Mrs. Jean Davis, co-chairmen of the convention, and their hard-working committees. Following dinner, Harold Cross presented "Some Pink History," illustrating the development of pink daffodils and his quest for short-cupped pinks,

Thus ended the thirty-first annual convention. We came to be educated, to enjoy the flowers, to see old friends and to make new ones. Perhaps Harold Cross summed it up best when he said, "I didn't feel like a foreigner, but as a friend among friends." So we said goodbye to Memphis, but we look forward to Columbus, and to being once again "among friends."

GRIPSHOVER



Leslie Anderson greets visitors to her garden.



Top left: The daffodil window in Leslie Anderson's home; top right, Estella Evans and Elise Havens; bottom, Lunchtime! (Gripshover photos)



## CITATION FOR THE SILVER MEDAL

The ADS Silver Medal is awarded for "outstanding and distinguished service to the American Daffodil Society." Since 1962, eighteen Silver Medals have been awarded. This year's recipient is a quiet, gracious gentleman who received many nominations with high praise for his accomplishments and his service to the Society.

His individual achievements include serving as Regional Director, Director at Large, First Vice-President, and President of the ADS. He is currently serving as Chairman of the Breeding and Selection Committee, and also serves as Chairman of Hybridizers' Breakfast Forums.

This congenial gentleman of many talents gives graciously of his time. One nominating letter characterized him as "adviser, teacher, hybridizer, gentleman, and one who always has the best interests of the Society at heart."

He is a hybridizer of note, and a producer of excellent prize-winning cultivars. Two recent introductions are Pops Legacy and Coldbrook.

On behalf of the ADS it is an honor to present the Silver Medal for 1986 to Dr. William A. Bender.



Dr. Bender and Mrs. Link



KNIERIM

Mr. Duncan and Mrs. Link

## CITATION FOR THE GOLD MEDAL

The ADS Gold Medal is awarded for "creative work of a pre-eminent nature in the understanding and advancement of daffodils." Fifteen Gold Medals have been awarded since 1959.

The deserving recipient of Gold Medal number sixteen is one of the world's foremost hybridizers. He has made many contributions to the daffodil and its culture and is recognized wherever daffodils are grown. He has won the Gold Medal for the best trade exhibit at the Royal Horticulture Society Daffodil Show in London for many years. Last year he added the coveted Engleheart Cup to the list of his achievements.

In 1985 he also won first prize for twelve seedlings in the R.H.S. Competition, the Championship of Ireland, the Guy L. Wilson Trophy, and the Royal Mail Trophy.

He has been an officer of the Northern Ireland Daffodil Society and a Director of the ADS. For the past twelve years he and his associate have operated Rathowen Daffodils and have given the world some excellent pink cyclamineus hybrids; e.g. Elizabeth Ann, Swing Wing, and Urchin. Other introductions of note are Pink Paradise, Mount Angel, Premiere, Fragrant Rose, and there are more yet to come. His 1985 Engleheart Cup entry included six seedlings under number. The 1986 Rathowen catalog lists twenty new introductions.

On behalf of the ADS it is an honor to present the Gold Medal for 1986 to Mr. Brian S. Duncan of Northern Ireland.

(Word has reached us that he won the Engleheart Cup again in 1986.—Ed.)

## SOME PINK HISTORY

H. G. CROSS, *Geilston Bay, Tasmania*

*(A talk prepared for the ADS Convention, Memphis, 1986)*

No, the subject is not concerned with admirers of Karl Marx, but with some of those who worked hard in the development of pink daffodils. With the benefit of hindsight, it is obvious that the topic should have been seriously pursued when those who bred the early pink daffodils were available. As that is not now possible, one has to rely on what records have survived.

Some people, such as the late C.E. Radcliff, kept quite comprehensive records of the crosses made; his family still have them. Others kept records, but those into whose hands they fell did not appreciate their value. Yet others kept records that were destroyed by accident. Fred Silcock told me that Alister Clark kept records which were, late in his life, accidentally left out in heavy rain for several days and reduced to a squashy mass of pulp. And of course, there were those who kept few, if any, records.

There is also another problem which is illustrated by the sad tale of a young man who lived in a small town where everybody knew what everybody else was doing. Now this young man was sowing wild oats with gay abandon—much to the concern of numerous mothers and of his local priest. This went on for a year. Then one day the priest found the young man at confession. The session began and the young man having confessed to one rather innocuous sin stopped. The priest, happily concluding that the penitent was too overcome with shame and remorse to continue, proffered assistance by quietly saying, "And what else, my son?" There was a pause. Then the blithe response was, "I think that's about all, Father." The priest exploded, "A whole year and you can recall only one sin! What about the other sins you've committed?" There was another pause before the penitent said hopefully, "Well, Father, I guess it all depends on what you call 'sin'."

So it is with our daffodils. What is a pink daffodil? Is it a pink daffodil if the pink just fleetingly occurs in certain situations only? Is it a pink if the cup has just a trace of a thin wire rim of pink to it? In 1926, Engleheart registered a 1b named Rosary. Why he waited so long to register it, I don't know, but the 1937 *Yearbook* states he had sent a bulb of it to The Brodie in 1917. The Data Bank records it as having a white perianth and pink trumpet. This puzzled me because I understood that the first pink trumpet was Radcliff's Pink 'o Dawn. Then I came across a chapter in Calvert's 1929 publication entitled *Daffodil Growing for Pleasure and Profit*. On page 255 in an article written by Guy Wilson I found, "Rosary, of Mr. Engleheart's raising, is really an Ajax by measurement and is a large flower with white perianth and trumpet of velvety cream which in favourable weather becomes flushed throughout with shell pink." In the 1936 *Yearbook*, p. 56, Mr. F. Herbert Chapman said of Rosary, "If cut early it

never went pink, but had to be left on the plant to develop the colour." Certainly Engleheart did not claim it as a real pink because he apparently wrote in April, 1929, "If the Powers that be would grant me another six or seven years I think I ought to have some real pinks of which I have quite a clear strain coming on." (1937 *Yearbook*)

Of course, not all the daffodil fraternity, let alone those outside it, were enamored of the early pinks. On page 30 of the 1936 *Yearbook* we read that Mr. Frank Galsworthy was far from impressed. He said, "Personally I have not yet seen a pinkish one that has touched any chord in my constitution. That untidy thing they call Mrs. R. O. Backhouse is, to my mind, quite unpleasing, and all the pinkish shades on Trumpet Daffodils remind me of the nose of an unhealthy person in an east wind."

Perhaps at this stage I'd better talk for a few minutes about Narcissus Mrs. R. O. Backhouse. On page 26 of Volume 2 of his book *Hardy Bulbs*, the late Cyril Coleman wrote, "Mrs. R. O. Backhouse (1857-1921), daughter-in-law of William Backhouse, will always be remembered for the first of the 'pinks,' the well-known Mrs. R. O. Backhouse which she raised a short while before she died in 1921 and which was subsequently named after her."



Mrs. R. O. Backhouse  
(from the *RHS Daffodil Yearbook*, 1939)



Now Mr. Coleman had a long association with daffodils and a reputation for care with facts. Imagine then my surprise when I read on page 30 of the 1933 *Yearbook*, "A great sensation was created when she (i.e., Mrs. Backhouse) brought up to the Midland Daffodil Show in 1905 a new hybrid with whitish perianth and a pretty shell-pink trumpet. This was afterwards christened Mrs. R. O. Backhouse and given an Award of Merit by the RHS Narcissus Committee in 1906."

So then I referred to the *RHS Classified List* and found no mention of an Award of Merit for this daffodil. Also, I had found no mention of this flower before the 1920s and surely such a sensational flower would have been used every single year for breeding by anybody who could get a scrap of pollen from it. So in desperation, I wrote to Mrs. K. Donald of the RHS and I quote from her reply dated 2 July 1985:

Mrs. R. O. Backhouse seems to present something of a mystery, and I am beginning to wonder whether an earlier cultivar was given this name, and then the name re-used for a superior, but later, hybrid.

The RHS Registers usually give 1923 as the year of introduction—perhaps because this was the year "in which Mr. and Mrs. R. O. Backhouse showed the first pink daffodil of any consequence." (*The Story of the Royal Horticultural Society* by H. R. Fletcher.) This date would appear to be extremely late for a cultivar which would have caused a veritable sensation in 1905.

Curiously, the original file card has the A. M. for 1906 deleted—another reason to suppose that the cultivar name was quietly switched to another more worthy seedling. Incidentally, the parentage is given variously as Lord Kitchener × Red Cup hybrid, and Will Scarlett × Lord Kitchener. The latter hybrid sometimes exhibited a pink tinge to its corona. Lord Kitchener's year of introduction is given as 1905 (the year it has been presumed that Mrs. R. O. Backhouse was introduced—which would seem impossible unless Lord Kitchener was named a long time after it had been raised, OR the Mrs. R. O. Backhouse in question was indeed raised later than 1905 and took its name from a cultivar contemporaneous with Lord Kitchener).

In the front of the *Daffodil Yearbook* 1913 there are two colored drawings of small red-cupped narcissus with yellow perianths tinged very slightly with pink. It does seem odd that if such a slight pink coloring merited the frontispiece in 1913, that such a richer color found in Mrs. R. O. Backhouse would have been ignored. In the circumstances, I think that it is most likely that two cultivars are indeed involved. Looking through the early Lists (1908, 1910, 1914, and 1916) I can find no reference to Mrs. R. O. Backhouse—simply a Mrs. Backhouse which was raised by Edward Leeds. I imagine that this is the cultivar which received an A. M. in 1906. (Neither the year of introduction, nor Awards were given in these early Lists.)

Certainly when this daffodil arrived in Australia, it was not greeted as a sensation. On my behalf, Mr. Fred Silcock, whom some of you met in 1984, visited Mrs. Murray in Victoria to seek her recollections of early pinks in Victoria. He wrote later, "Mrs. Murray did say she remembers the flower Mrs. R. O. Backhouse being regarded as the first accepted pink daffodil and the scoffing of Victorian breeders who declared that Alister Clark had produced one or more pinks well before Mrs. R. O. Backhouse arrived on the scene."

Another pointer to pink arriving on the scene later than 1905 comes from *Daffodil Growing for Pleasure and Profit*. Noted daffodil authority, P. D. Williams who wrote a chapter entitled, "The Progress of the Daffodil from 1890 to 1910," makes no mention of pink in daffodils. Had it been there to see in 1905, a color break of pink would surely have been mentioned in considerable detail.

Before I leave the development of early pinks in England, may I mention pink perianths? Writing in 1927 or 1928, Guy Wilson wrote on p. 254 of *Daffodil Growing for Pleasure and Profit*, "Several flowers of Barrii type have appeared showing a distinct break of red colouring matter in the perianth. Twinkle and June are examples; these have pale rosy buff perianths." At the 1936 RHS Daffodil Dinner, several speakers referred to pink tones in the perianth—and without exception they spoke unfavorably of it. Is it not odd that nobody took up the challenge of emerging pink perianths for so many years after the signs clearly became apparent?

One important point about pink daffodils in England and in Australia is that when the first ones came they were completely unexpected and nobody was sure where the pink color had come from. Engleheart said that Mrs. Backhouse may have had her pink through Lord Kitchener, but that his had come some other way. Guy Wilson was of the opinion that the pink color may have come from Weardale Perfection which was one of Lord Kitchener's parents. Another school of thought said that blending yellow and white gave pink. Rev. Pearce asserted in the 1936 *Yearbook* that none of his pinks had Lord Kitchener as an ancestor and attributed the pink to red-cupped varieties. In the 1940 *Yearbook*, he claimed to have raised a pink from two red and yellow flowers. Richardson said at the 1936 dinner that although he had raised several pink-tinted varieties he had never made any cross with that end in view. All his pink-cupped seedlings including the new Kenmare had come from open pollinated White Sentinel.

Now let us turn to what was happening in Australia. There is no doubt that the first pink colored daffodil to be seen in Australia came quite unexpectedly in the seedling beds of Leonard Buckland of Camperdown about 100 miles southwest of Melbourne. The flower had a canary yellow cup with a distinct margin of salmon pink about an eighth of an inch wide. Its parentage was not known and it was registered in 1914 as Pink 'Un. Some guessed it had come via Lord Kitchener while others guessed it had come from a flower named Maria Magdalene de Graaff.

Apart from Buckland, there were several other hybridists in Victoria who were using their own seedlings and stock imported from England. The best known of these was Alister Clark. Fred Silcock, who went to a lot of trouble trying to track down more information on these early pinks for me, tells me that Clark began buying from Engleheart in 1897 and in the same year made his first crosses. A good many American flowers owe much to him because he raised Mabel Taylor, which, as you would all know, figures very prominently in the breeding done by Grant Mitsch. Clark continued breeding for over fifty years and died in 1959. The Peter Barr Memorial Trophy was awarded to him in the year before he died—and few have done so much to earn it.

Another Victorian contemporary of Clark's was D. V. West who turned to breeding daffodils in 1905 when he saw the results being achieved by Buckland and Clark. West, and his son-in-law Fell, raised several flowers that were used extensively in Tasmania in the 1930s. Among them were Mrs. Moodie, Mary Blewitt, Shirley Wyness, and Rene. Yet another Victorian who struck pink quite early in his career as a hybridist was Harry Brawn. Mrs. Ethel Breen tells me that his first one came from crossing Pink 'Un with Bernardino in 1923 giving rise to Pink-a-dell which was registered in 1935.

These early hybridists had raised the standard of pink daffodils in Victoria to such a level that page 104 of the 1939 *Yearbook* records Mr. P. Williams saying in a report on his visit to Australia in the previous year, "As far as the production of pink Daffodils was concerned, Australia was far in advance of England. He had seen more pink Daffodils in Mr. Alister Clark's garden than there were in the whole of England." Just three pages further on in the same *Yearbook* is a report that West's son-in-law, Mr. Hubert Fell, had judged at Hobart and had said he "was much impressed by the pinks he saw there and said he considered the much ahead of the Victorian pinks."

Thus it seems that England was in this respect well behind Victoria which in turn was well behind Tasmania. So, what had happened in Tasmania that pink daffodils there had reached such a high standard at the end of the 1930s?

The early records are scanty. In an article in the 1937 *Yearbook*, C. E. Radcliff related that about 1890 a man named Petterd and another named Hinsby were both breeding daffodils. Petterd died about 1900 and from then till 1923 Hinsby was the only one in Tasmania doing any crossing. It is known that Hinsby was in contact with both Clark and Buckland but he does not seem to have raised any pinks. But in the 1930s the situation changed dramatically.

It began in 1931. Just as in England the first pinks had come as a surprise, so also did they arrive quite unexpectedly in Tasmania in the seedling beds of C. E. Radcliff. Radcliff himself said later, "The pink (Pink o' Dawn) was a tremendous surprise as I had been crossing some Leedsii without any idea or prospect of pink." There is some doubt as to whether the seed parent was Lemon Star or Lord Kitchener. Both of those were large-cupped flowers with white perianths and yellow cups. Radcliff, in an

article in the 1936 *Yearbook*, appeared to favor Lord Kitchener but his own meticulous records show the seed parent as Lemon Star followed by a question mark. There was no doubt that the pollen parent was an all white trumpet of unknown ancestry raised by West and Fell as long ago as 1910 and named Mrs. Moodie. With a white and yellow pollinated by an all white it is no wonder that Radcliff was surprised to find among the progeny a trumpet that was distinctly pink and which he named Pink o' Dawn.

Fortune had indeed smiled upon Radcliff and he wasted not one little bit of it. The only two daffodils available to him with anything pink about them were Pink 'Un and Engleheart's Rosary. Every bit of Pink o' Dawn pollen was used, and in 1935 Rosary crossed by Pink o' Dawn produced Dawnglow; and pink daffodils of what was for those days outstanding quality came from Radcliff's seedling beds until the early 1950s.

Dawnglow appeared first as a parent in 1939. Of the 49 pinks named by Radcliff from 1940 to 1946, Dawnglow appears as pollen parent for 35 (just over 70%) but only once as seed parent. As if to counter the pollen dominance of Dawnglow, the seed parents were almost promiscuous—twenty-four different ones. Obviously in cattle terms, Dawnglow was the stud bull.

The development of pinks was spurred on by Tom Raphael—a horticulturist who had emigrated from Northern Ireland to Tasmania—who provided a special cup to be awarded to the best pink daffodil shown at the Hobart Show. It was contested for the first time in 1938 and in the first eleven years it was won by Radcliff flowers no fewer than nine times (3 Rosario, 3 Roselands, 3 Karanja). The missing two occasions were 1940 when Jackson won it with Pinkess and 1946 when Bisdee won with his Lady Binney. Both Pinkess and Lady Binney had a Radcliff flower as one parent. Lest you wonder if that record of nine wins in eleven years suggests poor opposition, let me say that part of the opposition came from two Jacksons and Arthur Roblin and Stephen Bisdee.

Radcliff's dominance was also shown by his record in the Hobart Cup twelve—the most prestigious class at the Hobart Show. In 1945 and 1946 there were no fewer than nine separate entries. C. E. Radcliff won in both years. His Cup twelves included five pinks in 1945 and six pinks in 1946—not what we might consider good balance, but the quality was such that on each occasion he defeated eight competitors.

After the death of C. E. Radcliff came a period of nearly twenty years during which the Raphael Cup in Hobart was won by no fewer than nine different exhibitors. Then William Jackson, who had won this cup only twice in twenty years, took over with a vengeance and his flowers won it twelve times in fourteen years. The first flower of real note was Cathlin which was followed by the paler but much better Verran. The mating of those two produced Vahu and a repeat of the cross give rise to Obsession.

Nowadays in Launceston in the northern part of Tasmania the competition is generally stronger than in Hobart. Here the Jackson flowers have continued to perform well with the strongest opposition coming from Ross Glover. The best of overseas cultivars have been imported for the past fifty years or more, but have been hard pressed to



meet the standards set by the local flowers many of which can show three or four generations of nothing but Tasmanian raised cultivars in their ancestry.

Tasmanian hybridists have some claims to being in the forefront in two other aspects of the development of pink daffodils. The first of these in chronological sequence involves pink doubles and William Jackson who, to avoid the confusion that so often arises when father and son have the same given names, was generally known as Tim. He spelled out the history of his work on doubles in an article in the 1969 *Yearbook*.

The story began in 1951 when he found two seedlings which each had extra pink petals in their cups. He crossed those two flowers together and crossed one of them on to Alister Clark's flower called Hugh Dettmann which sometimes had one or two extra petals. The cross with Hugh Dettmann produced in 1958 a seedling which was subsequently named Lawali. Tim described it as "really a pink large cup but the majority of its blooms have the cup nearly full of additional pink and white petals and often the perianth has additional petals. I call it semi-double but it does not always show this tendency to double and often there are some blooms that are pink large cups."

The two un-named seedlings that were crossed in 1951 produced in 1959 a better pink double which was named Chimeon and promptly crossed with Lawali. From 1960 onwards came a succession of pink doubles of varying quality and Lawali or Chimeon or both appeared in the parentage of each.

It is of interest that Tim Jackson found that a number of his pink doubles had a tendency to degenerate towards single flowers. When I was in the early stages of preparing this talk, I asked David Jackson to photograph for me the most double flower of Lawali that he could find. Here is his slide of it. I checked my stock of several hundreds and could not find a better one. Now compare it with this one of Lawali that was published in the 1968 *Yearbook*. There seems little doubt about the degeneration and I wonder if this has been noted about any other doubles. [We regret the photos are not available.]

My own pink doubles came much later and from a different direction. Earlier in this convention I showed a slide of Pink Camilla which came quite unexpectedly from the late Ken Heazlewood's white and red double called Glowing Red. Several have come from pollen from Jackson pink doubles on to Mitsch's large cupped pink named Precedent. In the season just past, I had some very attractive and interesting pink doubles from crossing Mitsch's Tropic Isle both ways with some of my own pink doubles.

Now let us turn to the small-cupped pinks. The first Australian one to which I have found reference is something of a mystery. On page 61 of the 1949 *Yearbook*, C. O. Fairbairn wrote, "Mr. Alister Clark showed a small-cupped pink called Jean Cox which had the best colour that I have seen on a well-shaped flower." Now Jean Cox does not appear in the *Classified List* nor does it appear in the Data Bank. I also find it most odd that Fairbairn appears so phlegmatic about a small-cupped pink. Even if

it was not the first one he had seen, one would have expected it to rate more than a single sentence, especially as it had both good color and good form. I know nothing more about this Jean Cox.

One of the Tasmanians who was breeding pink-cupped daffodils in the late 1930s was Stephen Bisdee from Bagdad near Hobart. He won the Raphael Cup for the best pink cup at Hobart Show in 1946 with a seedling named Lady Binney after the wife of the then Governor of Tasmania. In 1955, he estimated that he had raised 10,000 seeds from pink crosses in the preceding decade. Then, about 1960 he flowered a seedling small-cupped pink which was later named Kerstin. It came from Chinese White by pollen from one of his own seedlings named Chiffon.

Kerstin's cup is flattish and pale pink, while the perianth is quite good, too. By measurement, about two in every three flowers come into the short-cup category—or perhaps I'd better say that that is what happens in my beds. With me, the remaining one-third of the flowers just miss out by measurement.

When Stephen gave me a bulb of Kerstin, I decided to try to decrease the length of the cup and hoped that there might be an occasional one with deeper color. If the greater depth of color did not come of its own accord, then it should only be a matter of time before crossing the best of what I expected to get should solve that problem. So I crossed Kerstin both ways with a number of small-cupped whites. But most of the progeny had no color and those that did had only a wire-rim of pink. Few reached the standard of this next slide, and you will not need any magnifying glass to detect the sad deterioration in the perianth.

I bought Caro Nome in the hope that this would help, but as it flowered for me it was nowhere near a small cup and hung its head badly, too. Richardson's Jewel Song was also used because its large cup was not excessively large. But all my efforts failed to produce anything that looked as good as Kerstin, let alone anything better. So I gave up and decided that pink large-cups looked better, gave you more for your money, and at least I could get somewhere with them.

Then one day I remembered reading somewhere that somebody had suggested that Richardson's Cascade might be useful in breeding pink small cups. I had a small stock of Cascade which was bred from Brodie's 3c Altyre by pollen from a Green Island seedling that was a sibling to Rose Caprice.

So Cascade and Kerstin were crossed both ways for several years. The results were somewhat better than the earlier ones but a big proportion had no pink at all and most of those that did were plagued by hanging heads—a fault that Kerstin fortunately does not have.

Generally the perianths were better. One was definitely a small-cupped pink when it opened, but the pink cup gradually faded to leave a pink rim.

Some of this strain show a definite yellow tone in the middle and eye zones. In others the faint but definite pink eye and middle zone of the cup fade to give a flower with a faded center but a brighter reddish-pink rim.

I hope that it is not too presumptuous to think that the worst of the problems are over and that with a number of reasonable quality flowers to work from, it will not be long before quality small cupped pinks will be coming from Tasmania.

Perhaps we will even have some to show you when you all come trooping along in your hundreds to "Daffodils 88 Down Under" in Tasmania in September, 1988.

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## MEET THE PRESIDENT

Our new president, Ted Snazelle, is known around the world for his expertise on pests and diseases of daffodils. His seven-part series, "Daffodil Diseases and Pests" which appeared in the *Journal* from June, 1979, to March, 1981, was widely acclaimed. He has spoken on that same topic at our conventions, and was featured in New Zealand on the Springworld '84 program. He is an accredited judge, and is an instructor in our judging schools.

Professionally, Ted is currently Professor of Biology at Mississippi College in Clinton, Mississippi, where he has established a test garden to show the great variety of daffodils which will grow in that area. This is where he is conducting tests to find an alternate to benomyl as a control for basal rot of narcissus.

Ted is actively involved in promoting daffodils in his locality, and was instrumental in forming the Central Mississippi Daffodil Society. An avid exhibitor, who has several winning Quinn collections to his credit, he is also a hybridizer of note having won several Rose Ribbons. His interests in hybridizing include breeding for basal rot resistant reverse bi-colors, and orange-flushed perianths.

Ted and his wife, Bea, are the parents of two children, Blaine and Gretchen, both of whom have grown and exhibited their own daffodils.



## MEET THE NEW EDITOR

Beginning with the September issue, the *Journal* will have a new editor, Mrs. Richard Frank, Jr.

The new editor of the *Journal* is no stranger to the daffodil world. Kitty Frank, along with her husband, Dick, has been growing and exhibiting daffodils for many years. Kitty and Dick have each won the Quinn Medal. Now they exhibit as a team and have won a further Quinn Ribbon exhibiting together.

Kitty is a past president of the Friends of Cheekwood in Nashville, and currently serves as a docent in the gallery, and also as a garden guide. She is active in planting and maintaining the Louise Hardison daffodil garden there, and also is a past president and show chairman of the Middle Tennessee Daffodil Society. She and Dick are also members of the Camellia Society.

She is an accredited judge, and brings a knowledge and love of daffodils to her new position.



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## MOBY DAFF MY SEARCH FOR THE GREAT WHITE TRUMPET

KENNETH E. WEIR, *Toronto, Canada*

To most Canadians, *Empress of Ireland* conjures up images of the worst maritime disaster in our country's history, in which the great Canadian Pacific liner of that name sank in the St. Lawrence River after being rammed by a Norwegian collier in a dense fog. The great white Empress took with it more than a thousand souls, including an entire Salvation Army band on its way to London. That was on the 29th of May, 1914. Thirty-eight years later, Guy L. Wilson, the doyen of Irish daffodil breeders, chose the same name for his most beautiful flower, a white trumpet of unrivalled grace and character. Was Wilson aware of the somber significance of the name when he registered it with the Royal Horticultural Society in 1952? Undoubtedly. He was 28 years old when the Empress of Ireland went down, and he lived less than 50 miles from the greatest shipyard in the world, Harland and Wolff's Queen's Island yard, birthplace of the greatest of all maritime disasters, Titanic. Ulstermen have a long tradition of shipbuilding and seagoing: a tragedy of such proportions could not fail to touch them. So the daffodil Empress of Ireland may have been, in a sense, Guy Wilson's memorial to the victims. In any case, a flower of that name, from that source, had more appeal for me than the common run of daffodils such as King Alfred, Mount Hood, and Golden Harvest. I decided to grow it, but I could not find it.

Let me go back a little. I began growing daffodils a few years ago in the uncompromising clay of my North Toronto garden. The location was one where nothing else had grown in living memory—at the north end of the lot, just beyond where the grass had given up in despair because of the shade of the scrub maples along the fence. The shallow roots of the maples made spading almost impossible and had robbed the topsoil of most of its nutrients. Even the most persistent weeds found the going rough there and survived only in the most dilatory way. On that baked clay, twenty-five years ago my father-in-law, a German mechanical engineer, built, of steel and cast iron, the strongest, most durable set of children's swings ever made by one man for one small girl. So the clay was tramped by children. What hope had daffodils? Well, more than you might think.

Into this clay, undug and unimproved, I plunged, with the help of a bulb planter, about 300 Dutch narcissus bulbs: 100 from Cruickshanks, a naturalizing mixture, and 200 from White Rose bought for 10¢ each at the end of the planting season, King Alfreds. By that time the ground was softened by the fall rains, and the deep freeze was a week or two away. My wife said I was wasting my time. Everyone knows that ground must be dug and fertilized before anything will grow. Daughters of German engineers hate to see people going off half-cocked.

In the spring as the snows receded, I noticed a battalion of narcissus spikes poking bravely through the unpromising terrain, uniformly strong and moss green at the King Alfred end, in a variety of shades and shapes at the mixture end. What fun! Day by day they grew taller and stronger, a late snowfall no more than a minor setback. On April 13, my first-ever daffodil bloomed. It was a tall, vibrant yellow trumpet, a King Alfred. A trained show judge would have found faults, but I saw only grace and beauty. Never had invested dime paid such dividends! A week later there were, literally, hundreds of blooms, a scene admittedly less than Wordsworthian but just as thrilling as the poet's immortal glimpse by Derwentwater. My wife, I am pleased to report, was speechless.

As well as thoughts of Wordsworth and Grade 4, these blooms stirred up memories of the daffodils of my childhood at Carnreagh Cottage, near Hillsborough, County Down, where the recent Anglo-Irish Accord was signed. There at Carnreagh, in the early 40s, the yellow trumpets bloomed in their thousands through the grass, relics of an earlier garden and of a gardener long gone to his reward.

It was in that context—my own daffodils in bloom and my memories of County Down—that I read, to my amazement and pleasure, an article by Henry Mitchell of the *Washington Post*. In his article, Mitchell makes the point that Irish daffodils are among the best in the world. This was a revelation. Till then I had no idea that there was such a thing as a distinctively Irish daffodil. He mentions several varieties that everyone should try: *Passionale*, *Ceylon*, *Falstaff*, and particularly the great white trumpet *Empress of Ireland*. Well, Cruickshanks had *Passionale*, but no bulb dealer in southern Ontario had *Ceylon* or *Falstaff*, and no one had heard of the *Empress of Ireland*. This was frustrating. If Irish daffodils were so good, and if they were readily available in Washington, D.C., why were they not available in Toronto?

At that point, in the Civic Garden Centre Library, I discovered several books about daffodils. In these books Irish varieties are mentioned frequently, many of them named after Irish towns like Armagh, Limerick, Downpatrick, Newcastle, Banbridge, Portrush, Enniskillen, and even districts in Belfast: Woodvale, Ormeau, Willowfield, Ravenhill. Lovely names, half-legendary names. None of these was available in the Toronto area. However, I found that some of the Dutch bulbs had originated in Ireland; so I planted them in year two: *Sun Chariot*, *Foresight*, determined than ever to find the great white trumpet, *Empress of Ireland*.

By happy chance, at that very time, my sisters were vacationing in Ireland, and I asked them to bring back some Irish bulbs. Another disappointment! Everywhere they went, nothing but Dutch bulbs: *Golden Harvest*, *Unsurpassable*, *Mount Hood*. They hinted that I had probably sent them on a wild goose chase. However, they brought back with them a column from the Dublin newspaper, *The Irish Times*, by garden correspondent Rosemary Brown, in which she mentions Irish breeders of the past and present, but she gave no addresses. So I immediately dashed off a letter to the paper. At that point, I felt that the trail was heating up, that the

Empress of Ireland was almost within my grasp. At about the same time I wrote to the American Daffodil Society at an address in North Carolina given to me by a librarian at the CGC. Weeks went by, then months. Nothing from *The Irish Times* and nothing from the ADS, and not a word from the Royal Horticultural Society in Vincent Square, to whom I had also written. Nothing! The trail had grown cold.

In January things suddenly improved. By the same post I received a letter from Dublin and one from Mississippi. Rosemary Brown of *The Irish Times* very kindly sent me the addresses of three Ulster breeders and an invitation to visit her family in County Wicklow. And Leslie Anderson, the Executive Director of the American Daffodil Society, wrote me a charming letter from Hernando, Mississippi, and enclosed an application form. Before long I had catalogues from England, Ireland, and the United States. Three of them offered bulbs of Empress of Ireland for approximately \$4 a piece. At last! Now the problem was to get them into the country. This requires an Import Permit from Agriculture Canada for each supplier and a set of labels for the outside of the parcels. The dealer must enclose a Phytosanitary Certificate from his local agricultural authority. These are the proper channels. Permit in hand, I boarded a charter flight for Belfast to investigate the world of Irish daffodils and to find out why they are so hard to find in Ontario.

This was the first question I put to Crosbie Cochrane, the Chief Horticultural Officer for Northern Ireland, in his office on the outskirts of Belfast. Mr. Cochrane is a tall, handsome man, urbane and articulate, a former lecturer at the Greenmount Agricultural College, where the famous rose breeder Sam McGredy III was one of his students. Why, I asked him, if Irish bulbs are the best in the world, are we offered only Dutch ones? Why, in a country like Northern Ireland with so many economic problems and high unemployment, is this resource not exploited more fully? Here is the gist of his reply.

First of all, the daffodil world is not one world but three: garden, show, and commerce. In the garden world, little people like you and me buy bulbs of consistently good quality at a very reasonable price. We often plant them in unsuitable situations without much preparation, and we get far better results than we deserve. The commercial world is based in Holland and England although Virginia, Oregon, and British Columbia have had commercial scale ventures, too. However, although the English have a greater acreage of daffodils than anyone else, it is the Dutch that flood the North American market with bulbs. The third narcissus world belongs to the true fanatics, the hybridizers and the show people. They organize, enter, and attend shows, form societies, publish journals, and produce year by year an endless stream of beautiful varieties. They may be found everywhere, even in the Soviet Union, but mainly in English-speaking countries like England, America, Australia, and New Zealand. However, the greatest concentration is in Northern Ireland, where the Guy Wilson—Empress of Ireland tradition is carried on by Rathowen, Carncairn, and Ballydorn, and by Tom Bloomer, who used Empress of Ireland to produce his own superb white trumpets White Star and Silent

Valley, the first named for the shipping line that built Titanic and the second for the reservoir in the Mourne Mountains that supplies Belfast with its water.

Are Irish breeders in competition with the Dutch? Not really. The Dutch have a multi-million dollar enterprise of national importance aimed mainly at producing healthy and colorful garden varieties of reliable habit at a reasonable price for the world market. They are still selling bulbs that were introduced many years ago: King Alfred (1899), Mount Hood (1937), Golden Harvest (1920). Fortissimo, advertised by both Cruickshanks and Gardenimport as a "new introduction," was registered in 1964. The Ulster breeders, on the other hand, are gifted amateurs for whom daffodils are an obsessive hobby. Even the best-known breeders have other jobs: Kate Reade is a farmer but she also paints and rides to hounds; Frank Harrison was a lawyer and a judge before he retired, and he was knighted for his work in redrawing the electoral boundaries of Northern Ireland; Brian Duncan manages a creamery in County Tyrone. They breed mainly for show, and if they reckoned their time at even the minimum wage, they would probably not cover expenses. With them, even outstanding varieties become obsolete very quickly. For example, Arbar, introduced in 1948, Award of Merit 1949, First Class Certificate 1961, is no longer in commerce.

Do Irish raisers sell bulbs to the Dutch? Yes, they do, but it takes 20 years or more to make a new variety commercially feasible by increase. Here are a few varieties that have gone that route, as well as the ones mentioned earlier: Salome, Armada, Foresight, Spellbinder, another Wilson flower of noble carriage and the almost magical quality of changing color day by day. It is well named.

Are the new varieties better than the old? They are. Not perhaps significantly so to indiscriminate eyes, but the relentless search for improved substance, posture, smoothness, color, endurance, increase, sun-fastness, and so on has paid off.

Did I finally find the Empress of Ireland? Yes, I did. I brought back two bulbs along with about 50 other Irish varieties. The long search is over; the story has just begun.



Empress of Ireland  
(from the *RHS Daffodil & Tulip Yearbook*, 1957)



## IN SUPPORT OF A CULTIVAR SHOW

W.R. MACKINNEY, *West Chester, Pennsylvania*

In horticultural competition, there are basically two types of shows—the Color Show and the Cultivar or Variety Show.

In a Color Show, the entries are grouped according to color and bloom type and are judged against each other. In this type of show many entries do not receive the recognition they deserve.

In a Cultivar Show, all entries of one cultivar are judged against each other or against perfection if only one entry of a cultivar is exhibited in the class.

Several articles which have appeared in the *Daffodil Journal* recently have convinced me that perhaps some ADS members do not fully understand what constitutes a Cultivar Show, or the Cultivar System of judging.

In a Cultivar Show blue ribbons are not awarded indiscriminately as has been suggested. To receive a first award an entry must score 90 points or more. In a Color Show with, for instance, ten entries in a class, perhaps four different cultivars may score at least 90 or more, but only one blue ribbon may be given. The other three would then receive a red, yellow or H.M. In a Cultivar Show four blue ribbons could be given, thus rewarding excellence. Cultivar judging also requires judges to place more emphasis on individual blooms, their merits, and faults. It is especially encouraging to new exhibitors to know that their entry has been evaluated and if deserving could be awarded a blue ribbon. Is not encouraging new growers one of the objectives of the ADS?

Cultivar judging would greatly simplify the judging of such blooms as the rimmed and nonpredominant classes.

Another fallacy is that a Cultivar Show takes longer to judge than a Color Show with standard judging. In most instances it takes less time. As an example, a Camelot 2 Y-Y scores 90 and a Butterscotch 2 Y-Y also scores 90, but the judges do not have to select between the two. They may give each a first award which they rightly deserve.

In an ADS show cultivar judging would only apply to single and triple bloom entries.

I am a member of several plant societies, and the American Daffodil Society is the only one in which I exhibit or judge that has not adopted the Cultivar Show and the Cultivar System of judging.



## IN THE LAST TEN YEARS

CHARLES WHEATLEY, *Mongo, Indiana*

The following list of named cultivars was compiled from *The Daffodil Journal* from 1975 through 1985. Each cultivar was given one point for each gold ribbon and one point for each white ribbon. In addition reports from England, Ireland, Tasmania, New Zealand, Australia and Western Australia were used. One point was given for each best bloom in the show. The foreign winners are from the last few years.

The stars represent American winners. The asterisks represent English and Irish winners. The bullets represent winners from Australia.

### Won 10 or More Times

Angel ★11	Wilson	1960	3 W-GWW
Broomhill ★13 ★2	Board	1965	2 W-W
Canisp ★12	Lea	1960	2 W-W
Cantatrice ★9 ★1	Wilson	1936	1 W-W
Daydream ★17	Mitsch	1954	2 Y-W
Festivity ★16	Mitsch	1954	2 W-Y
Golden Aura ★11 ★5 ●1	Richardson	1964	2 Y-Y
Shining Light ★9 ★3	Board	1965	2 Y-ORR
Torridon ★5 ★5	Lea	1964	2 Y-R



Left, Daydream; right, Golden Aura, the most consistent winners in the last ten years. (Knierim photos)

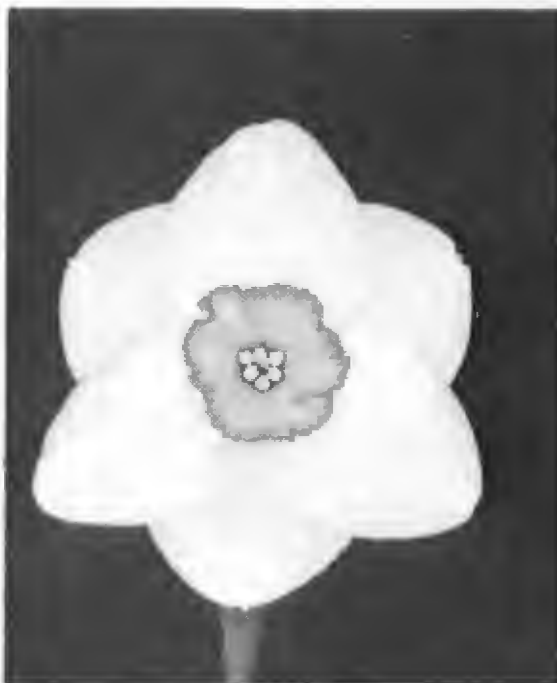
### Won 6 or More Times

Ariel ★6	Richrdson	1960	3 W-OOY
Ave ★6	Wilson	1935	2 W-W
Bethany ★6	Mitsch	1958	2 Y-W
Chiloquin ★9	Mitsch	1968	1 Y-W
Court Martial ★8	Richardson	1956	2 Y-R
Foundling ★6	Carncairn	1969	6 W-P
Gull ★6	Mitsch	1979	2 W-GWW
Homestead ★8	Pannill	1972	2 W-W
Merlin ★4 ★4	Richardson	1956	3 W-YYR
Ormeau ★6 ★1	Dunlop	1949	2 Y-Y
Rockall ★4 ★2 ●1	Richardson	1955	3 W-R
Willet ★8	Mitsch	1966	6 Y-Y

### Won 5 Times

Achduart ★2 ★2 ●1	Lea	1972	3 Y-R
Aurum ★5	Mitsch	1971	1 Y-Y
Beryl ★5	Williams	1907	6 Y-O
Carrickbeg ★5	Richardson	1963	1 Y-Y
Charity May ★4 ★1	Coleman	1948	6 Y-Y
Charter ★5	Mitsch	1964	2 Y-W
Inverpolly ★5	Lea	1980	2 W-W
Pure Joy ★5	Mitsch	1971	2 W-Y
Unique ★5	Richardson	1961	4 W-Y
Viking ★3 ★2	Richardson	1956	1 Y-Y

TARRY



WHEELER

Left, Merlin; right, Euphony



Left, Unique; right, Pure Joy

## Won 4 Times

Amber Castle ★4	Richardson	1976	2 Y-WWP
Arctic Gold ★4	Richardson	1951	1 Y-Y
Ben Hee ★2 ★2	Lea	1964	2 W-W
Bushtit ★4	Mitsch	1960	6 Y-Y
Dove Wings ★4	Coleman	1949	6 W-Y
Eminent ★3 ★1	Mitsch	1968	3 W-GYY
Euphony ★4	Mitsch	1968	2 Y-Y
Falstaff ★2 ●2	Richardson	1960	2 Y-R
Flaming Meteor ★4	Mitsch	1962	2 Y-R
Foxfire ★4	Evans	1968	2 W-GWO
Golden Joy ★3 ★1	Bloomer	1973	2 Y-Y
Golden Rapture ★3 ★1	Richardson	1952	1 Y-Y
Ice Follies ★4	Konynenburg	1953	2 W-W
Jenny ★4	Coleman	1943	6 W-W
Jetfire ★4	Mitsch	1966	6 Y-R
Merry Princess ●4			2 W-W
Ocean Breeze ★4	Mitsch	1979	6 W-W
Old Satin ★4	Mitsch	1967	2 W-Y
Palmyra ★4	Mitsch	1970	3 W-YYR
Purbeck ★3 ★1	Blanchard	1971	3 W-YYO
Quetzal ★4	Mitsch	1965	9 W-GYR
Rainbow ★1 ★3	Richardson	1961	2 W-WWP
Resplendent ★4	Mitsch	1977	2 Y-R
Silent Valley ★3 ★1	Bloomer	1964	1 W-GWW
Stainless ★4	Wilson	1960	2 W-W
Surfside ★4	Mitsch	1972	6 W-Y
Top Notch ★4	Mitsch	1970	2 Y-Y
Woodvale ★4	Dunlop	1947	2 W-WWY



# Won 3 Times

Arbar ★3	Richardson	1948	2 W-O
Ashmore ★3	Blanchard	1974	2 W-W
Bee Mabley ★3	Fitzwater	1973	3 W-YYO
Churchman ★3	Ballydorn	1968	2 W-GWW
Cool Crystal ★3	Mitsch	1966	3 W-GWW
Corofin ★3	Richardson	1943	3 W-YR
Daviot ★3	Brodie	1950	2 W-OOY
Drumboe ★2 ★1	Wilson	1960	2 W-P
Empress of Ireland ★1 ★2	Wilson	1952	1 W-W
Erlicheer ★3		1951	4 W-W
Glenwherry ★3	Dunlop	1947	3 W-R
Green Linnet ★3	Richardson	1967	3 W-GGO
Harmony Bells ★3	Fowlds	1962	5 Y-Y
Jobi ★3	Jackson	1966	1 Y-Y
Loch Hope ★2 ★1	Lea	1970	2 Y-R
Patricia Reynolds ★3	Reynolds	1963	1 W-P
Preamble ★1 ★2	Wilson	1946	1 W-Y
Rushlight ★3	Wilson	1957	2 Y-W
Salome ★3	Richardson	1958	2 W-PPY
Shadow ★3	Evans	1977	2 W-GWW
Silver Chimes ★3	Martin	1916	8 W-W
Starmount ★3	Pannill	1970	2 W-W
Stratosphere ★3	Mitsch	1968	7 Y-O
Tahiti ★3	Richardson	1956	4 Y-R
Verona ★3	Richardson	1958	3 W-W
Wahkeena ★3	Evans	1965	2 W-Y



GRIPSHOVER

Left, Ashmore; right, Shadow

## BASAL ROT—A MODERN AID

GEORGE TARRY, *Cheshire, England*

I have been surprised that the *Journal* still recommends benomyl as the best material in the constant struggle to control Fusarium, Basal Rot. In Britain, this compound has lost favor in recent years primarily because so many diseases have developed strains which are resistant to its action. The British official publication, *Approved Products for Farmers and Growers*, lists page after page of fungicides to protect every possible crop from a full range of diseases; and whenever possible, serious growers use a rotation of these compounds to eliminate the possibility of resistant strains.

Basal rot can be a major problem for all daffodil growers especially as it is virtually impossible to preserve a bulb once the attack has reached the stage when the rot is noticeable. In a normal season, dipping in solutions of formaldehyde and benomyl will keep losses to a low, but barely acceptable, level particularly when a small stock of a recent acquisition becomes involved. In abnormal conditions such as the British summer of 1984 when temperatures soared to 30°C and above for day after day, the amateur finds it impossible to maintain the conditions which are recommended to exercise control over fusarium, and losses reach a level which initiates a search for a better standard of protection.

Having sustained heavy losses of some cultivars in 1984, I set out on such a search. The first lead was found in RHS *Daffodils 1984-5* where Andrew Tompsett's article on "Recent Developments in Hot Water Treatment of Narcissus" mentions the inclusion of thiabendazole in the HWT tank. Acquisition of the reports made available to visitors to Rosewarne EHS on their "Open Days," and their careful perusal showed that this material had been used in trials for about ten years and was giving an improved rate of protection. One of the most susceptible cultivars, Golden Harvest, had responded so well that the level of diseased bulbs was now below 1%, which at one time would have been considered resistant.

At the RHS Hall in April, 1985, the Glasshouse Crops Research Institute staged an informative display on their work on basal rot and its control and I had a most useful discussion with Dr. David Price, a leading research worker in this field. This filled in many of the gaps in information required for a program of treatment, but I still had to obtain a supply of thiabendazole. I remembered that some years earlier I had read that Rosewarne were using this substance, but I had been unable to trace a supply and the low level of basal rot in my stocks had led me to abandon the search. As the need was now more pressing, the search was resumed but enquiries of all the normal sources of horticultural requirements within 50 miles of home brought an interesting and varied range of responses but no compound. The final move was a direct approach to the manufacturers which brought the desired result, not only a source of supply, but further

literature giving more practical guidance. In all, I have enough paper on this subject to fill at least three issues of the *ADS Journal*, but of course much of it is repetition and some is irrelevant as it is concerned with other crops.

In Britain, thiabendazole is available in two forms for the treatment of daffodils, a wettable powder and a liquid. There are other compounds for other purposes so it is essential that a suitable material is selected, as one form that is readily available here is for the treatment of potatoes for long term storage. This includes a growth inhibitor which would be disastrous if used on many other crops including daffodils.

The trials at Rosewarne employed the wettable powder which is effective when properly used. The powder is added to the water and formaldehyde in the HWT tank and effective circulation is essential to ensure even distribution of the powder throughout the tank. There is always the possibility that with dirty bulbs some of the powder will be retained in the soil and debris at the bottom of the tank and will not be available to the bulbs. Most amateurs, however, will clean their bulbs sufficiently to eliminate this problem. In the liquid form, the thiabendazole is in solution with the water and the problem of maintaining even dispersal throughout the tank is overcome. In addition tests have shown that thiabendazole may enter the bulbs from the solution to give protection from attack after the bulbs are planted, a critical stage in the effort to combat the disease. To me, though, the most important factor which gives a significant advantage over benomyl, which must be mixed fresh daily, is that thiabendazole is stable in solution; and HWT can continue with the same water plus thiabendazole plus formaldehyde for up to two weeks, long enough for most amateurs to complete the treatment of their stock of bulbs.

For those not using HWT, thiabendazole may be used, with formaldehyde, in the precautionary dip shortly after lifting, and for the pre-planting dip. For the large grower, experimental work is proceeding on a system of spraying the bulbs as they are loaded mechanically into containers in the fields. The use of cold dips is, however, under suspicion as they may be responsible for the spread of eelworm throughout stocks where HWT is not used regularly.

Having obtained a stock of liquid thiabendazole, I had to finalize a program for its use. After some thought I decided to dry the lifted bulbs as thoroughly as possible by the use of electric fans over slatted trays. Then I sorted and cleaned, setting aside those required for pots and those for disposal and surplus to requirements. The next stage was to set up the HWT tank with water, formaldehyde, and thiabendazole and to dip for half an hour at 112°F all the bulbs from which I needed flowers in the first season. My main stock of bulbs is grown on the two-year system and received the full period of HWT of three hours at 112°F. They were then cooled in the usual way by laying out on slatted trays, and when cooled, dried thoroughly for several days again with the aid of electric fans. The weather was much cooler than the previous summer and at planting time losses from basal rot appeared to be very low although an accurate

assessment can only be made when growth has emerged in the spring. Even then it will be impossible to attribute the improvement to a healthier stock at the outset, more suitable storage conditions, or the use of thiabendazole. A final assessment must await the performance after several years experience.

Any grower who is suffering significant losses from basal rot and is not satisfied with the results of his present procedures may wish to consider the use of thiabendazole as an aid in a continual struggle to achieve control. There can be no assurance of success as after more than ten years of tests the scientists engaged in this work are most guarded in their recommendation: "To date this material shows promise."

## BEGINNERS CORNER

FRANCES ARMSTRONG, Covington, Virginia

Have you sent away your order for new daffodils to be planted this fall? If not, you should do so at once. Some dealers have a July cut off date for orders. A few new daffodil faces next year will add extra joy to spring's return.

Have you dug your daffodil bulbs that have become too thick? Foliage is disappearing and this task should be done as soon as possible. Digging can be quite exciting when we discover nice clumps of fat bulbs where we planted only one several years ago. Clean each bulb carefully and check for softness. If the bulb seems suspect, cut into it to see what the trouble is. You may find a small maggot, the larva of the narcissus bulb fly. More likely you will find brown rings and rotted tissue indicating *Fusarium oxysporum* f. *narcissi*, commonly known as basal rot. In any event get rid of the remains of the bulb and sterilize your knife. If you find you have cut into a healthy bulb, that's too bad—just chalk it up to a learning experience. You will know better next time.

Before storing your bulbs give them plenty of time to dry in the shade. Sunlight will burn the bulb. Do not cram too many bulbs into your storage containers which usually will be net bags or shallow boxes. They tend to heat up in the middle if crowded. Basal rot develops with too much heat and moisture. Therefore, select a well-ventilated place for storage. If possible, check your bulbs during summer storage and remove any which have developed troubles.

Later in the summer prepare your beds for fall planting. Be sure your soil is loose, friable, and well drained. While bulbs like a lot of moisture available to their roots, they dislike sitting in water.

Daffodils do well in climates like Oregon and England that are moist and cool. They also do well in hot climates that are dry as long as they have temperatures low enough in winter to bring about root development, and irrigation during their growing season. It is the combination of heat and moisture which encourages basal rot. Give daffodils the conditions they like and they will give you years of pleasure in return.



## BRIAN DUNCAN, IRELAND'S DAFFODIL MAN

WILLIAM O. TICKNOR, *Tyner, North Carolina*

*(from the Newsletter of the Northern Ireland Daffodil Group, October, 1985)*

Fortunate is Ireland! W. Baylor Hartland, Guy Wilson, Lionel Richardson and now, Brian Duncan. Great personalities as well as palladins of daffodil culture, these four men have added a new dimension to the Emerald Isle.

How nice to achieve greatness by adding beauty to the world! Many of us in America think of Ireland, first, as a land of daffodils and secondly, as one of our ancestral lands. Those of us who participated in the great World Daffodil Convention of 1979 know Northern Ireland as an outstandingly courteous and hospitable land filled with beautiful scenery and beautiful women—and a strong and determined band of daffodil lovers. The leader of this band is Brian Duncan.

Why in the world is an American writing to tell members of the Northern Ireland Daffodil Group about their own Brian Duncan and his flowers? I was awarded this pleasure so that you might see him as he is seen 3,000 miles away. The Bible tells us that a prophet is not without honor except in his own country. I suspect that Brian is honored in his own country. If he is not, then send him, his family, and his daffodils to America!

In April, 1976, it was the uncommon good fortune of Laura Lee and me to have Jack Goldsmith and Brian Duncan as guests in our home. Jack's fame was well known to us—Brian was nearly a stranger. A few hours of daffodil talk and Brian had us, and we became members of his daffodil band. His warm, rich, personality and modest nature overwhelmed us. That first evening was an event! To become better acquainted we three sipped on a half gallon of bourbon. With Brian's encouragement, Jack poured out his knowledge of hybridizing and Richardson daffodils—as I poured out the bourbon. I learned an enormous amount about daffodils that night. Unfortunately, I recalled very little next morning!

That year and that ADS Convention was Brian's first appearance in the daffodil milieu of the new world. He gained instant recognition and enormous good will. Since 1976, Laura Lee and I have got to know Brian and Betty Duncan and their two children quite well; and we are well acquainted with Rathowen daffodils.

Brian was born in February, 1934, the youngest of five boys and three girls, at Lennymore, Crumlin, Co. Antrim. His family were dairy farmers and that influence has stayed with him. He was educated at Gortnallon Primary School, Friends School, Lisburn and Ballymena Academy. His further education was at Nottingham University. His family background have him a good head start on his first job as a Dairy Adviser for the Ministry of Agriculture to Northern Ireland. He is presently Marketing Director, Sales Director, and one of the leading lights of the Leckpatrick Co-operative Agricultural and Dairy Society Ltd. Laura Lee and I never buy a carton of "shelf milk" without thinking of Brian. I tend to credit him with inventing it.

He began his business career in North Antrim and shortly afterwards was transferred to Omagh. On his first night there he found an Irish beauty named Elizabeth Ann. Combining his keen eye for selection with his persuasive nature, Brian made Betty his wife. Betty, too, had a farming background. She has served for community well as a teacher. Although more quiet than Brian, she is his match in personality—high praise indeed.

It is uncertain as to what turned Brian to daffodils but he is a natural horticulturist, a perfectionist, and a lover of beauty—so daffodils were inevitable. In August, 1960, he used daffodils as “fillers” in his shrub border. By 1962, he was ordering fine things from Guy Wilson. On May 6th, 1963, at the Omagh H.S. Daffodil Show, he first staged show entries and a daffodil star had appeared. At that time Tom Bloomer became his mentor and good friend.

Any story of Brian Duncan must also tell of Tom Bloomer, Clarke Campbell, and other Ulster friends. Tom was a disciple of Guy Wilson and a friend and neighbor of W. J. Dunlop, and he absorbed knowledge of daffodils from both. Entirely likeable, Mr. Bloomer was a thoughtful selector of daffodil parents and children. In 1971 he founded Rathowen Daffodils. His quiet nature and late start have obscured his fame as one of daffodil's great hybridizers. Even today, many of his seedlings are recognized as exceptionally fine daffodils.

Roman Emperors passed their greatness on to adopted sons—from Julius Caesar to Caesar Augustus to Tiberius. In some such way Brian, through Tom Bloomer, is heir to Guy Wilson's eminence.

Brian's first success at Omagh in 1963 led him to the R.H.S. show in 1964 where renowned exhibitors passed their staging skills through receptive eyes to an absorbing mind. Pollen from Lionel Richardson at that show began Brian's serious hybridizing.

In 1973 Tom Bloomer felt it necessary to give up his business and his first thought was that only his protege could provide the care that the Rathowen Daffodils deserved. Deeply challenged but short of time and without land, Brian formed a partnership with Clarke Campbell, a fellow amateur exhibitor, and they undertook the building of an internationally renowned daffodil business. Clarke is, from my experience, a quiet, completely reliable person whose obvious good nature obscures great talent as a grower and lover of daffodils.

If Brian Duncan is famous for nothing else, Rathowen's incredible trade displays at the London Shows entitle him to a place in the Daffodil Hall of Fame. For his first effort in 1974 Rathowen was awarded a gold medal and, incredibly, has won the gold medal for ten straight years. Brian ranks as the P.T. Barnum of daffodils. I will never forget my own reaction to seeing their stand in 1979 at the time of the first great World Convention. I was in a state of shock soon after entering the hall. The show was still in preparation and in the busy sea of working persons, many of whose names I knew and whose faces I did not, and the many stands filling with flowers, there were against the wall some stands with an incredibly large number of blooms. I was told that it was the Rathowen

Trade Stand but that Brian, Clarke, Sandy McCabe and others were away for the moment and, with elbows lifted, were deliberating on matters of high policy. The staging was being done by their wives. There was great beauty at that stand—and the flowers were lovely, too.

While there was ever so much more to see at the show—all that a daffodil lover could desire—a prolonged study of the Rathowen Stand in itself would have made the visit worthwhile. The Rathowen Trade Stand was great in size yet delicately beautiful in all its parts. It was 30 feet long and four tiers high with a few vases above the fourth tier. There seemed to be countless vases filled with large daffodils of great substance and brilliant color. A central display of various white trumpets, such as White Star and White Empress, surrounded a vase of the double Pink Paradise. Beyond the white trumpets were yellow perianths with yellow, red, or pink cups. Beyond these were vivid pinks and all yellows. Scattered carefully were various brilliant and spectacular daffodils. Slipped in behind the vases were sprays of grey-green foliage of spruce and fir. With an enormous expenditure of energy, Brian and his band had contrived a stand that wondrously pleased the eye and seemed naturally to merit the highest award.

Nearly as awesome as his trade stands is Brian's pursuit of the Engleheart Cup. John Lea, with his magnificent yellow reds and marvellous pinks, succeeded Lionel and Mrs. Richardson in the possession of that most prestigious award. How unbeatable have been John Lea's flowers! His seedlings would have daunted almost anyone; but like a hunting dog with his nose to the scent, Brian began his pursuit of the cup. As Guy Wilson knew, it is not easy, weatherwise, for a Northern Irishman to compete for the cup. The Engleheart Cup Class requiring twelve different daffodils exhibited by their raiser, is an enormously difficult class for a hybridizer to seriously enter. Great skill at growing and exhibiting is vital but that is not nearly enough. The exhibitor must have a large stable of his own things to choose from—many blooms of many things, and Brian has been hybridizing for a comparatively short time. Yet, he has been in contention for the cup since 1977, getting nearer and nearer to first place. Now that John Lea exhibits at a celestial level it will be interesting to see what will happen at the London Show. Undoubtedly English hybridizers will make renewed efforts but inevitably, in the near future, Brian will return the Engleheart Cup to Ireland.

In the United States, Brian Duncan's flowers are not the daffodils of yesterday or even today, but they are the novelties of today and the sure winners of tomorrow. As with his Engleheart Cup entries, Brian's own raised cultivars have not yet burgeoned into the quantities one needs for selection for shows and they are just becoming well known. I think this is also true of British shows. I note that his numbered seedlings are frequent winners.

With all of this immense activity, what actually has Brian done for daffodils? He has written articles and given talks that show a depth of feeling and knowledge of daffodils and their potential that is hardly

matched today. With his quiet but talented partner he has made available to us all the fine things of Tom Bloomer—for example, White Star and Golden Joy. He had the willingness and energy to secure and sell to us many great things from the Richardsons and from J. M. de Navarro. Beyond this, though, he has entered the ranks of the great hybridizers and we can grow and exhibit and win with Duncan daffodils. I am fortunate in growing fourteen Duncan cultivars and unfortunate in not having more. While Laura Lee's and my taste in daffodils runs the entire gamut, we have a special penchant for cyclamineus hybrids and we grow and enjoy small pink Nymphette and Snoopie. Both do well and are welcome in the house, as bouquets to friends, or at the show. Delta Wings, 6 W-P, is something else. It is an aristocrat of flowers and is by no means to be put down as "one of the other divisions." For us it has been smooth, large and colorful, and distinct and attractive in form. A mid-season flower, it has won for us a single entry and in a vase of three stems. It has won best in show more than once. A tight triple nose bulb in 1980, it was large triple nose, one large double nose, and one large round in 1982. In the spring of 1984, we were able to pick and choose half a dozen blooms of it.

Two Duncan all yellows have not only increased nicely but they consistently produce good flowers. Scoreline, 1 Y-Y, is valuable as a late mid-season, smooth, reliable trumpet. Joyland, 2 Y-GYY, is a precise flower but distinctive in color and form. Both of these are potential single entry winners and are excellent for collections. To date, yellow perianths have been Brian's weakness in major competition. Having said this, and knowing Brian, I expect his seedling beds to explode with blooms that will pale Lionel Richardson's brightest.

Four Duncan pinks make our spring more welcome. The best "doer" is Fellowship, 2 W-YYP, a Rainbow-style daffodil with a bright pink rim. Two bulbs in 1978, it is a sizeable clump now. Most impressive and quite different is another rim, Pismo Beach, 2 W-WWP. Its bowl-shaped cup offers delightful color contrast and it is a top competitor in pink classes. To see it is to want it. Vocation, 2 W-P, is a large, smooth, tall, strongly colored flower and a good doer. Violetta, 2 W-GPP, is quite different. It, too, is strongly colored and it is a bit on the blue side of pink rather than on the yellow side. All four of these pinks are good show candidates and we have won ribbons with them.



Pismo Beach

TARRY



Silver Surf, 2 W-W, is well named as an eye-catching large white. A child of Easter Moon × Empress of Ireland, it has the roundness and whiteness of one parent and the majesty of the other.

A red jewel in a white frame, Dunskey, 3 W-R, is a smooth, consistent, welcome show and garden flower. Form Master, 1 W-Y, is a sibling of Joyland, 2 Y-GYY, and both are children of Joybell, 6 W-Y, × Empress of Ireland, 1 W-W, all of which adds up to Brian's being a magician. I think he mixes a little hocus pocus in his pollen, but he is deriving fine things from this cross. Who would expect the self yellow Joyland, or the superb form of Form Master, from the cross of a small cyclamineus by a huge white trumpet? In two years, elegant Form Master has gone from a very large double nose bulb in 1980 to one triple nose and three double nose in 1982. It will be a large clump when we dig it next year.

There are many Duncan daffodils that we would like to grow but have not done so yet. Awesome and famous are his pink doubles, Pink Pageant and Pink Paradise. A vase of them is as eye boggling as the Topkapi museum treasure house in Istanbul. His new Smokey Bear, 4 O-R, is another breather. One feels that a fire extinguisher should be kept near it. There are daffodil people who don't care for doubles, and many do not please me, but the Duncan doubles are the wave of the future.

The small cup white with red or orange is a marvellous type of daffodil and they are a large and competitive group. Sir Frank Harrison, with his green-eyed beauties, is a giant in this field; but persistent, determined Brian competes strongly here too. His Lighthouse, 3 W-R, was "Best Division Three" at the London Show and has received rave notices since. Perhaps equally fine is Doctor Hugh, 3 W-GOO, and both Mt. Angel, 3 W-YJR, and Slowcoach, 3 W-GYO, keep them company. Rimmon, 3 W-GWY, is a fine round small cup and a color code defier. Rivendell, 3 W-GYY, is noted as a fine doer and show flower with a richly colored buff cup.

I mentioned earlier that Brian was weak in yellow perianths. On second thought I am not so sure. Aside from Smokey Bear and the others mentioned above, his Sportsman, 2 Y-R, offers a lot of color in a fine daffodil and is nearly sunproof. Ulster Bank, 3 YO-ORR, with its fiery cup and deeply colored perianth is a consistently good show flower. Verdant, 1 Y-GYY (another sibling of Joyland and Form Master) is large and lovely with bright green eye and is a show winner. Jumbo Gold, 1 Y-Y, sounds as though it is a great mass of color—which it is—but it is also Engleheart Cup quality and another winner. Kingsbridge, 1 Y-Y, is a consistently good yellow trumpet. Brian's seedling D.745 may well be the leader in the orange perianth race.

Brian has used Easter Moon a lot as a parent and he has not hesitated to use Empress of Ireland. This cross brought him a winner in Silver Blaze, 2 W-GWW. A soft, smooth appealing flower, it, too, is Engleheart quality. Another fine child of Easter Moon is his White Ermine, 2 W-GWW.

Pink daffodils are the order of the day and Duncan cultivars, High Society, 2 W-GYP, and Modest Maiden, 2 W-P (they certainly sound like a

contrast), have won top ribbons in America. High Society, with its delicate rim and classy form, is most impressive. Fragrant Rose, 2 W-GPP, is in a class by itself. In years gone by, sweet aroma was an endearing attraction of daffodils and is a characteristic neglected by hybridizers. Brian, who won't be limited in any direction, has produced in Fragrant Rose not only a colorful show quality flower but also one with a delightful fragrance.

Brian has restrained his hybridizing, so far, to one flower on a stem but he has gone nicely beyond the usual Division 1, 2 and 3. His doubles are phenomenal and his cyclamineus are delightful. We think of Kate Reade and Carncairn and Foundling when we think of pink cyclamineus but here, too, Brian has entered the field. In addition to those named already, his Lilac Charm and Lavender Lass, both 6 W-GPP, are well known. New Reggae, 6 W-GPP, drew a lot of attention at the 1983 London Show. I have not seen Brian's pink cyclamineus, Elizabeth Ann, but with such a name it must be a lovely thing indeed. Division 9, restrictive as it is, has drawn Brian's attention and he offers five new poets. Champion, Chesterton, Lyric, Thackeray and Webster are all available for late shows and enjoyment at the end of the season.

So! Brian has already done much for daffodils. Highly imaginative, deeply knowledgeable and with restless energy, he seems likely to continue his pursuit of beauty and perfection in daffodils. More power to Brian Duncan—we all benefit from his genius.

## Memorial Contributions

Charles Anthony .....	Helen A. Grier Mr. and Mrs. Wellington Wells Northern New England Daffodil Society
Otis Etheredge .....	Delia Bankhead Marilynn Howe
Venice Brink .....	Mr. and Mrs. Merton Yerger Mrs. M. B. Adams
Maurice Worden .....	Mrs. Frank Harrington
Mrs. James Tracey .....	Delaware Daffodil Society



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**AMERICAN DAFFODIL SOCIETY, INC.**  
**INCOME AND EXPENSES — YEAR ENDED DECEMBER 31, 1985**

**INCOME:**

Dues Paid in 1985 .....			\$12,923.11
Life Memberships Paid in 1985 .....			1,950.00
Memorial Gifts .....			1,157.00
Sale of Books, Supplies, etc.:	Income	Expenses	
R.H.S. Yearbooks .....	\$ 405.00	\$ 328.50	
A.H.S. Handbooks .....	263.00	—	
Daffodils to Show and Grow .....	2,922.01	2,597.15	
Handbook for Judges .....	512.29	—	
Old RHS and Out of Print Books .....	443.75	—	
A.D.S. Publications .....	264.00	—	
A.D.S. Membership Pins .....	188.50	225.00	
Data Bank Printouts and Binders .....	665.00	#	
Binders for Journal .....	229.50	—	
Show Entry Cards .....	968.00	—	
Daffodils in Ireland .....	30.00	—	
Medals and Ribbons .....	342.25	565.86	
Registration Fees .....	90.00		
	<u>\$7,323.30</u>	<u>\$3,716.51</u>	3,606.79
Advertising in Journal .....			795.00
Judges and Refresher Fees .....			428.54
Slide Rentals .....			187.50
Interest Received .....			6,437.52
Capital Gain on Sale of C.D.s .....			558.00
Convention Surplus .....			3,367.39
Profit on Auction at Convention .....			200.00
Repayment of Advance .....			1,000.00
Miscellaneous .....			88.09
<b>TOTAL INCOME</b> .....			<u>\$32,698.94</u>

**EXPENSES:**

Daffodil Journal Printing and Mailing .....		\$14,363.23
Balance on Roster .....		711.02
Office Expense:		
Printing, Postage, Tel. and Supplies .....	\$2,888.14	
Executive Director and Clerical .....	5,800.00	
Social Security Tax .....	410.92	
Computer Printouts, Lists and Labels .....	<u>952.90</u>	10,051.96
Regional Vice-Presidents (Newsletters) .....		688.46
Secretary .....		66.05
Committees .....		230.19
Trophy Insurance and Bond .....		263.00
Grants from Educational and Research Fund:		
Mississippi College (Basal Rot Study) .....	\$ 800.00	
William and Mary College (Bulb Scaling) .....	1,000.00	
A.D.S. Health and Culture Committee (Nutrition) .....	<u>1,263.46</u>	3,063.46
Dues National Council of State Garden Clubs .....		15.00
Miscellaneous, Refund, etc. ....		<u>22.79</u>
<b>TOTAL EXPENSES</b> .....		<u>\$29,475.16</u>

# Included in Office Expenses

# **AMERICAN DAFFODIL SOCIETY, INC.** **BALANCE SHEET — DECEMBER 31, 1985**

## **ASSETS:**

Cash in Bank - Bank of Mississippi .....		\$ 2,995.41
Moneymart Assets - Prudential-Bache .....		6,039.00
C.D. Homestead S&L, MPRG, 13.15% due 5-30-89 .....		11,000.00
C.D. Bank of Mississippi, 7.5% due 5-26-86 .....		3,500.00
Prudential-Bache Government Plus Fund, 11.40% .....		28,080.54
Ford Motor Credit Corp., 8½% Bonds due 3-15-91 .....		10,000.00
Accrued Interest not due on Ford Bonds .....		247.50
Inventory of Publications, etc.:		
R.H.S. Yearbooks (75) .....	\$ 262.50	
Old RHS Yearbooks (140) .....	490.00	
A.H.S. Handbooks (400) .....	400.00	
Daffodils to Show and Grow (840) .....	1,092.00	
Handbooks for Judges (250) .....	250.00	
A.D.S. Membership Pins (43) .....	225.75	
Show Entry Cards, large (25M) .....	318.75	
Show Entry Cards, min. (18M) .....	216.00	
Daffodils in Ireland (10) .....	10.00	
Data Bank Printouts (9) .....	135.00	
Brief Guide to Growing Daffodils (30) .....	18.00	3,418.00
Inventory of Medals and Trophies:		
Medal Dies .....	15.00	
Gold and Silver Medals .....	496.50	
Larry Mains Silver Trays (min.) (5) .....	225.00	736.50
<b>TOTAL ASSETS</b> .....		<b>\$66,016.95</b>

## **LIABILITIES:**

Dues Paid in Advance (in whole or in part) (partly estimated) .....		\$ 6,995.61
Life Memberships .....		21,000.00
Memorial Fund .....		1,982.00
Education and Research Fund:		
John Larus Memorial .....	10,000.00	
Other Contributions .....	160.28	
Interest on Fund Assets (on \$20,000 C.D. + Gov't. Plus) ...	12,786.67	
Convention Surpluses Added .....	10,595.41	
Less Grants, 1981 to 1984 .....	3,865.00	
Less Grants in 1985 .....	3,063.46	26,613.90
Net Worth .....		9,425.44
<b>TOTAL LIABILITIES</b> .....		<b>\$66,016.95</b>

WELLS KNIERIM, *Treasurer*  
February 17, 1986

## **AUDIT STATEMENT**

The above income statement and balance sheet for the year 1985 were prepared using the cash receipts and disbursement records maintained by the Executive Director. The balances were verified with the bank statement and account statements of the financial institutions indicated. The inventory of publications is shown at cost except that no value is included for surplus ADS publications. In addition to the assets shown, the Society has a substantial library of books on daffodil culture, many of which are rare and valuable, and several colored slide collections. It also has a number of memorial silver trophies awarded at convention shows. The slides, books and trophies were mostly contributed and no value is included.

Dues received in the current year, covering periods beyond the end of the year, were prorated and amounts covering such future periods are shown as a liability as are life memberships.

Receipts for dues and other income were verified with deposit slips and disbursements were checked with suppliers' invoices and cancelled checks signed by the Treasurer and the Executive Director.

Based on this review, it is my opinion that this report presents an accurate statement of the financial condition of the Society and that the records are being maintained in a sound and orderly manner.

JANE A. MOORE, *Auditor*



## BULLETIN BOARD

### FROM THE PRESIDENT'S DESK

As your new president, I am flattered that I was elected president and humbled by the responsibility the position implies. What can I promise you? Although I would like to promise you a great number of things, wisdom dictates that I only promise you that I will try very hard to live up to the expectations that you may have for me. This is no easy task; however, I will try to do my best.

It has been said that a chain is only as strong as its weakest link. Paraphrasing the preceding, I would like to offer that the American Daffodil Society is only as strong as its most distant member. In a recent letter from an ADS member, I quote the following: "... We have very little contact with the national ADS officers leaving us with the impression that we're on the sidelines." This comment makes me wish that it were possible for me to visit all corners of the nation (and world) where ADS members live in order that I might get to know them all personally. Well, unless my finances greatly improve, that will never happen. However, distance from many of you does not keep me from wondering what are your needs, and what are your thoughts. Let me hear from you. I do want to represent you well. It is in *The Daffodil Journal* that most of you will learn about what is happening in the world of daffodils. Thus, let our new editor, Mrs. Richard Frank, Jr., know what we might be able to add to the *Journal* to help you as you progress in growing daffodils. Our *Journal* is the vehicle through which I began my serious study on daffodils many years ago. I look forward as eagerly today for the *Journal's* arrival as I did when I first joined ADS.

The daffodil has served to bring me into contact with many wonderful people that I would have never gotten to know had I not pursued my interest in daffodils. Let me encourage each of you to be as active in the Society as your situation permits. Attend any shows that may be in your area, and when you do, take a friend with you. Cultivate interest in daffodils in others by sharing freely of what you know. Give that friend a few named cultivars. In so doing, you will be making a positive contribution to ADS by perhaps bringing new members into the Society or by helping that first-year member make that vital decision to renew his/her membership.

In closing, I would like to express my thanks to my predecessor, Mrs. Goethe Link, for her efforts on behalf of the American Daffodil Society. Also, I would like to express my appreciation to Mrs. Paul Gripshover for her tenure of service as Editor of *The Daffodil Journal*.

Ted Snazelle

## DAFFODIL SLIDE RENTAL INFORMATION

"Show Winners for 1985," set #1, is available until November 1, 1986, and "Show Winners for 1986" will be available after December 1, 1986. Set #13, American Hybridizers, will be withdrawn from the shelf due to lack of interest and the slides used to a better advantage. A new set of Mitsch cultivars has been offered to the library by Grant's family and this will be a great addition to the ADS slide library.

Please place ADS slide rental requests for August, September, October, and November usage before July 15, 1986, to avoid disappointment. Due to extended travel plans, the Photography Chairman will not be able to ship slides from August 1 until November 15. It is my hope that this will cause no serious program problems.

All sets are updated and upgraded as newer cultivars and better slides are available. Daffodils in landscapes and floral arrangements would be most appreciated as these are hard to come by. Also new daffodil introductions seem to be ever in demand and in short supply. Remember all slides donated are a tax deduction.

An outstanding set of 56 slides was donated by Harold Cross with taped commentary titled, "Breeding Double Daffodils". This would make an excellent program for the serious and interested hybridizers.

MRS. KELLY SHRYOC, Chairman

## NOTICE

The RHS book, *Daffodils 1985-86*, arrived minus the insert of newly registered daffodil names. If you purchased the book and want the list, please write to the Executive Director requesting a copy.

## DAFFODIL TOURS

I am interested in organizing a tour, of approximately two weeks duration, in May, 1987, to visit flower shows, botanical gardens, and daffodil hybridizers in the Soviet Union. We would visit major flower shows in Moscow and Leningrad, and meet some of the leading Soviet daffodil hybridizers in Riga, the capital of Latvia and center of the daffodil industry in the Soviet Union. If you would be interested, or would like further information, please contact Carol Sisson Regehr, 1001 Colorado, Manhattan, KS 66502.

The Tasmanian Daffodil Council is planning "Daffodils 88 Down Under," for September, 1988. The "Tasvention" will be held September 6-21. More information can be had from Harold Cross, 254 Geilston Bay Road, Geilston Bay, Tasmania 7015, Australia.

## FROM THE EDITOR'S DESK . . . THE OLD . . .

Well, here I sit with mixed emotions. I'm going to miss editing the *Journal* each quarter, and yet I know that it's time for me stop. It will be good for the *Journal*, too. After eight years, a fresh perspective is certainly in order.

There are so many of you who have helped make the *Journal* so successful—authors, photographers, artists, friends whom I've called on at the last minute, saying, "Help! I need an article and the deadline was last week!" You know who you are, and I thank you, each and every one. Thanks, too, to the good folks at Williamson Sales and Printing who have been so helpful in physically getting the *Journal* printed. And I would be remiss if I didn't thank those of you who took the time to write when you particularly enjoyed an issue—you made it all worthwhile.

These last eight years have been memorable; I've made some very good friends. I thank the Society for allowing me to serve as editor, something which I have so thoroughly enjoyed.

MARY LOU GRIPSHOVER

## . . . AND THE NEW

From time to time, all of us must face change. At the present, ADS is faced with one. We will miss Mary Lou's sure guidance in the back room of *Journal* manufacture, and wish for her fun and joy as she takes up whatever new challenge. (More hybridizing?) Thank you, Mary Lou, for all the good things you have done for us.

The distinction that the *Journal* has had over the last eight years can be continued, but it will depend entirely upon the material that the members choose to submit. With the wide geographical area which we encompass, it is impossible not to have different ways to achieve similar results. Methods from one region can be adapted by another, but someone must make a report. Is your daffodil society the oldest? Tell how you have changed and continue to grow. Is yours a new group? Tell us how you are starting. Need help? Ask a question. Found a way to kill fly? Share the news.

In the past, the *Journal* has had articles dealing with soil, stripe, and seeds; growing, showing, and judging; people, places, and classes. Now is no time to stop. As the new editor of the *Journal*, I look forward to your input because this *Journal* is yours to write, read, and share. The ultimate quality of this quarterly rests squarely in your hands. Please nurture it as tenderly as you deal with your harbingers of spring—daffodils, not birds.

KITTY FRANK

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## COMING EVENTS

April 23-25, 1987	ADS Convention, Columbus, Ohio
April, 1988	ADS Convention, Washington, D. C.
March, 1989	ADS Convention, San Francisco, CA

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## TISSUE CULTURE AND THE MICROPROPAGATION OF DAFFODILS (1)

### II. RESULTS

MARTIN C. MATHES

*Professor of Biology*

*College of William and Mary*

*Williamsburg, Virginia*

Research dealing with isolated plant tissues was indirectly suggested as early as 1838 by Schleiden and Schwann, who recognized the cellular basis for living systems. Their postulation that cells were capable of autonomous growth was followed by a series of investigations of the process of plant wound healing and the associated production of a mass of cells (callus). The work of Reicher (1893), who investigated the growth of sub-divided plant parts, was focused by Haberlandt in 1902. His vision projected the potential of plant cells to produce whole plants from isolated cells and provided insight into the production of embryos without

- 
- (1) This study was funded by a grant by American Daffodil Society. Technical assistance was provided by Barbara Wallace. The co-operative efforts of T. H. Banko, John Berryman, Frank Perkins, and Diane Gerlach are gratefully acknowledged.

sexual fusion. Haberlandt used simple nutrient solutions and reported his conclusions using single cells isolated from diverse sources. His attempts to create an artificial chemical environment for plant tissues lead to the formulation of tissue culture media and the delineation of conditions which were required to support the continued division isolated plant cells. The experiments of White (1934) using sterile technique and complex media demonstrated that isolated plant parts (tomato roots) could be grown for an unlimited period. Further investigations showed that a complex medium additive, yeast extract, contained certain B vitamins which were required for active, sustained root growth. The elimination of the yeast extract and the incorporation of appropriate vitamins produced the first totally defined chemical medium for the growth of plant tissues. At the same time, Gautheret was investigating the factors required to maintain cambial cells in culture. He incorporated the findings of West and Nobecourt in a report dealing with the cultivation of isolated carrot cambial cells in media containing a plant hormone (auxin). The auxin (IAA-indoleacetic acid) was shown to induce the proliferation of isolated cells in culture. In 1957, Skoog and Miller isolated and characterized a chemical substance which was involved in the control of all division. These materials (cytokinins) were shown to be hormones which could, in combination with auxins, also control the process of organ differentiation to form roots or shoots from isolated plant tissues. As a result of these investigations, it was possible to alter the ratio of auxin to cytokinin and selectively control the direction of development to produce either roots or shoots or undifferentiated callus. These chronological discoveries clearly illustrated that the cells of isolated plant tissues were totally-potent in the presence of chemically defined media containing inorganic ions, hormones, and an energy source. The production of large numbers of vegetatively produced plants under controlled conditions has opened a new revolution in plant biology. The statement of Haberlandt that "the technique of cultivating isolated plant cells solutions permits the investigation of important problems from a new experimental approach" has continued to be a heuristic paradigm.



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Experimental results, using tissue samples from a wide variety of species and locations within the body, have reinforced the premise that any plant cell (including protoplasts—without a cell wall and pollen grains) which is capable of division may also differentiate to form small plants. Researchers must “simply” find the chemical and environmental “keys” to allow the total expression of the full developmental potential of plant cells to produce a large number of plantlets in a tissue culture system.

The propagation of daffodils occurs as a result of the natural production of daughter bulbs. According to Rees (1) this slow multiplication, at a rate of approximately 1.6 bulbs per annum, requires 16 years to produce 1000 bulbs. Initial attempts to increase the rate of bulb multiplication involved subdivision to produce bulb segments which produced bulbils. Propagation by leaf cuttings and additional methods of asexual reproduction, including cross-cutting, have been shown to be relatively slow (Stone, 2). The efficiency of multiplication can be increased by planting vertically divided bulb segments. Alkema (3, 4) and Tompsett (5) further sub-divided the segments into small twin-scales containing a conjoining portion of the basal plate. General procedures involved in the current twin-scale method have been reviewed by Hanks and Rees (6). They listed varietal differences in the production of bulbs from twin-scales derived from one large bulb in the first season—Golden Harvest (21.0), King Alfred (23.9), Magnificence (25.5), Fortune (47.8), Carlton (59.0), and Grand Soleil d’Or (61.6). The factors affecting the rates of production of bulbs from twin-scales were also investigated by Hanks and Rees (7). Stone, Brunt and Hollings (8), using the method of Everett (9), explored the methods, logistics and problems in the production, distribution and use of virus-free clones of *Narcissus tazetta* cv. Grand Soleil d’Or. This “chipping” technique was used to produce virus-free foundation clones of more than twenty major narcissus cultivars. A comparison of the approximate multiplication rates of field and grown twin-scaled bulbs is shown in Table 1. The advantages of the twin-scale procedure include a lack of complexity and the use of inexpensive materials.

The potential for significant increases in the multiplication rate of daffodil bulbs has been examined using tissue culture techniques in programs designed to produce a large number of clonal plants in a relatively short time. The formulation of media (Table 2) by Murashige (10) and extensive research has lead to the delineation of factors which influence the development of plant tissues in a controlled environment. A number of publications have described a typical tissue culture laboratory, associated equipment, and media components used to grow explants from a wide variety of plants (daffodil, Mathes - 11). In 1975 Hussey (12) reported the production of daffodil plantlets using a modified twin-scale technique in a tissue culture system. Seabrook, Cumming, and Dionne (13) investigated the induction of roots and shoots on narcissus tissue. They used cold treated bulbs (6-8 weeks at 11°C), including Chinese White, Forerunner, Fortune, Grand Soleil d’Or, King Alfred, Lord Nelson, and Mount Hood, as a source of explants. Small samples from leaf



Table 1 - A comparison of the bulb multiplication rates obtained using a variety of methods.

Investigator	Plant Part	Tissue Culture System		Propagation Rate/Bulb	Field Growth	
		Conditions	Time		Conditions Before Planting	Total Time Required for Flowering Size Bulbs
Hanks and Rees (7)	Twin Scale	-	-	1000 bulbs	-	6-7 years
Rees (1)	Bulb	-	-	1000 bulbs	-	Approximately 16 years
Seabrook (13)	Leaf	10 mg/l	5 months	2620	-	-
	Base Section	BAP and 1.0 mg/l NAA		Plantlets		
Hussey (12)	Basal Plate Region	2-16 mg/l Bap 0.25-4 mg/l NAA	18 months	500-2000 Bulbils	10 weeks at 5°C	5 years
Hosoki and Asahira (14)	Flower Stalk	5 mg/l BAP 1 mg/l NAA	2 months	140 Bulbs	0.1 mg/l NAA	(Established in soil approximately 4 months after explanting)
Steinitz and Yahel (16)	Twin-Scale Base	Dark 5 gr/l Activated Charcoal 10 mg/l BAP 1 mg/L NAA	About 6 months	200-300 Bulblets	Half Strength Medium 18°C 0.1 mg/l NAA	(Established in soil approximately 8 months after explanting)

Table 2 - Daffodil Tissue Culture  
Media (milligrams/liter)

Chemical	Murashige and Skoog Salt base (10)	Hosoki and Asahira (14)	Seabrook (13)	Hussey (12)	Steinitz and Yahel (16)
$\text{NH}_4\text{NO}_3$	1650.00	+	+	+	+
$\text{KNO}_3$	1900.00	+	+	+	+
$\text{CaCl}_2 \cdot \text{H}_2\text{O}$	330.00	+	440.00	+	+
$\text{MgSO}_4 \cdot 7\text{H}_2\text{O}$	181.00	+	370.00	+	+
$\text{KH}_2\text{PO}_4$	170.00	+	-	-	+
FeNaEDTA	36.00	+	37.25	+	+
$\text{H}_3\text{BO}_3$	6.2	-	+	+	+
$\text{MnSO}_4 \cdot \text{H}_2\text{O}$	16.90	-	22.300	+	+
$\text{ZnSO}_4 \cdot 7\text{H}_2\text{O}$	8.60	-	+	+	+
KI	0.830	-	+	+	+
$\text{NaMoO}_4 \cdot 2\text{H}_2\text{O}$	.250	-	+	+	+
$\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$	.025	-	+	+	+
$\text{CoCl}_2 \cdot 6\text{H}_2\text{O}$	.025	-	+	+	+
$\text{NaH}_2\text{PO}_4 \cdot \text{H}_2\text{O}$	-	-	300.00	300.00	-

bases ( $2 \times 10$  mm), inverted scape segments ( $3 \times 3$  mm) and, subdivided ovaries produced shoots in culture. The culture medium (modified Murashige and Skoog salt base (10)—Table 3 containing 10 mg/liter of cytokinin (6-benzylaminopurine—BAP) and 1.0 mg/liter of auxin (naphthalene acetic acid—NAA) resulted in the formation of shoots. More than 2500 shoots were produced from two leaf base sections after five months of culture. Optimal cv. Lord Nelson growth of shoots following the initiation of shoots, was obtained in the presence of 2 mg/liter of cytokinin (BAP) and 0.05 mg/liter of auxin (NAA) while root production was promoted on one-half strength nutrient medium (MS), vitamins, sucrose, and no growth regulators. Callus tissue was formed in the presence of high auxin (NAA) levels (15-25 mg/liter). Free cells, in liquid shake cultures, were obtained in the light or dark using medium containing 1 mg/liter of BAP and NAA. This work very clearly demonstrated the magnitude of the

Table 3 - Additives to Basal Salt Daffodil Tissue Culture Media (mg/liter)

	Murishige and Skoog Minimal Organics (10)	Hosoki and Asahira (14)	Seabrook (13)	Hussey (12)	Steinitz and Yahel (16)
NAA (variable)	-	1	-	0.5	1.0
BA (variable)	-	5	-	-	10.0
Thiamine	0.40	-	0.50	1.0	-
Myoinositol	100.00	-	+	+	-
Pyridoxine	-	-	1.00	5.0	-
Nicotinic Acid	-	-	5.00	5.0	-
Glycine	-	-	2.00	2.0	-
Adenine sulphate	-	-	160.00	100.00	-
Casein hydrolysate	-	-	1000.00	-	-
Sucrose	-	20.0 gm	30 gm	30 gm	30 gm
Agar	-	7.0 gm	-	8 gm	8 gm
Activated Charcoal	-	-	-	-	5 gm
Conditions:					
Temp:		27 + 2°C	25°C		25°C
Light		4000 lux 16 hr day	300 t.c. cool water flourescent 16 hr day	6000 lux 16 hr day	Dark or 16 hr light day
pH		5.6	5.5 + .01	5.7	5.7

propagation potential of a variety of tissues isolated from daffodils. The *in vitro* propagation of *Narcissus* was confirmed by Hosoki and Asahira (14). Buds were produced from ovaries, leaves and young flower stalks on media (Table 3) containing 5 mg/liter BA plus 1 mg/liter NAA. Roots were produced when elongating shoots were transferred to a medium containing only auxin (0.1 mg/liter NAA). Plantlets of *Geranium* and *Fortune* were established in vermiculite. Hussey, (15) in a comprehensive study, outlined the potential advantages of using tissue cultures for rapid propagation and reported the results of basic research dealing with the sequential development of narcissus shoots. The results confirmed that multiple shoots can be induced on leaf scale and stem tissues from flowering size bulbs. A wide range of cytokinin (BAP-6 benzlaminopurine 2-16 mg/liter) and auxin (NAA 0.25-4.0 mg/liter) concentrations resulted in the differentiation of shoots. Shoots were found to originate in actively dividing cells associated with two superficial layers in the area of the basal plate. Bulbs from Barrett Browning, Carlton, Sempre Avanti, Invergowrie, Fortune, Hollywood, Pink Smiles, Scarlet O'Hara, and Golden Harvest were used. A recent report by Steinitz and Yahel (16) further explored the development of daffodil tissue cultures. Twin-scale bases were cut from *Narcissus tazetta* cv. Grand Soleil d'Or and placed in the dark on Murashige and Skoog medium containing activated charcoal 10 mg/liter BA and 1 mg/liter NAA. Bulblet formation, promoted by the addition of activated charcoal, was associated with the basal plate which conjoined the scale-bases. Bulblet differentiation which did not require the addition of growth regulators, was optimal in the dark in the presence of activated charcoal auxin and cytokinin. Root production was obtained in the light at 18°C. The number of plantlets was further increased by incubating the halves of longitudinally culture-derived bulblets. Plantlets with an established root system and at least two roots, were transferred directly to the soil in open field plots (80-90% survival rate).

Our experience with daffodil explants from a range of varieties and plant parts has confirmed the results of Steinitz and Yahel (16) using small twin scales, (approximately 10 × 15 mm). Bulbs were prepared using standard methods for the surface sterilization of explants. Large, healthy bulbs (Goldent Harvest, Binkie, or Paperwhite) were trimmed to remove dry outer scales and surface sterilized in 1% sodium hypochlorite (20% chlorox) for 15 minutes. Using aseptic techniques, the whole bulbs were cut transversely, the upper two-thirds discarded and the lower portion sub-divided into 4 (8 or 16—depending on the size of the bulb) sections. Each section was trimmed to produce uniform (40-60 per average size bulb) twin-scale based plate sections. After each step the sections were immersed in sterile distilled water in order to reduce oxidation at the outer surfaces. The trimmed sections were immersed for an additional two minutes in the hypochlorite solution and the explants were placed on the surface of medium solidified with (0.8%) agar. The medium (Table 4) was autoclaved (15 minutes at 120°C) and placed in snap-top vials (approximately 15 ml in 60 × 100 mm) at 25-27°C in the light (1000 ft in cool-white



flourescent light at a 16 hour photoperiod) or dark. Two explants were placed in each container and the cultures were placed in clear-plastic shoe boxes in order to reduce moisture loss during the incubation period. Using this procedure, minimal contamination (less than 5%) was obtained. A series of experiments involving the amount of charcoal, incubation conditions, and various types and concentrations of hormones confirmed the development of bulblets on Murishige and Skoog medium with 30.0 grams sucrose, 8.0 grams agar and 5.0 grams of activated charcoal which was supplemented with 10.0 mg per liter of benzyladenine (BA) and 1.0 mg per liter of naphthalene acetic acid (Figure 1). The size of bulblets (approximately 200 from/bulb in about 8 months) was increased by the addition of 5.0% coconut milk (heated to 60°C, cooled and filtered before addition). Addition of 1.0 ppm 2,4-D (2, 4-dichlorophenoxyacetic acid) inhibited bulblet formation and promoted unorganized callus development. Callus tissue transferred to medium in the absence of growth regulators resulted in the production of a mass of very short, thick roots which were covered with root hairs. These roots produced chlorophyll in the light but did not produce shoot primordia. The production of normal, actively growing roots by isolated bulblets was promoted by the addition of 0.2 ppm NAA at 18°C in the light. These conditions resulted in the establishment of a root system by approximately 70% of the bulblets. The results, using Golden Harvest grown on Steinitz medium containing 5.0% coconut milk, 10.0 ppm benzyladenine and 1.0 ppm naphthalene acetic acid (Table 4) show a wide range of bulblet formation in the light (16 hour

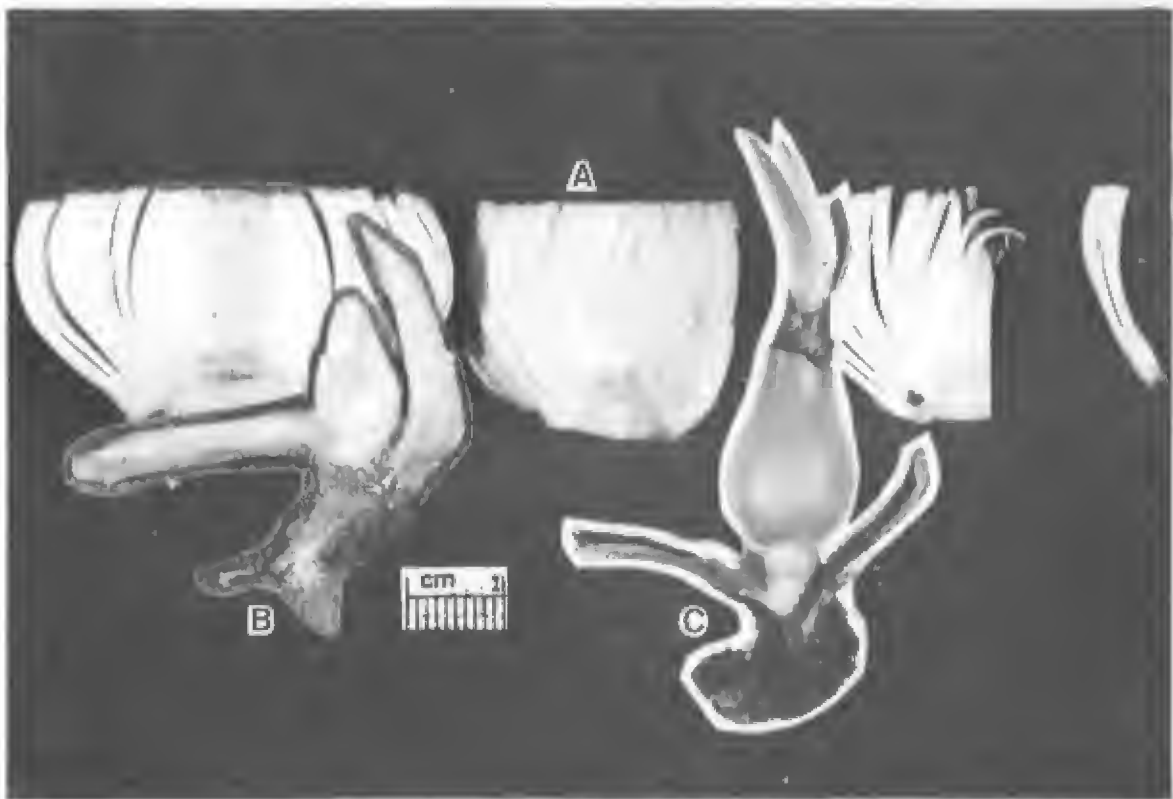


Figure 1.

The experimental sequence showing the method of twin-scale excision and the formation of bulblets between the scales.

photoperiod). Explants, grown on this medium for two months, were transferred to Steinitz medium containing 0.2 ppm naphthalene acetic acid and incubated at 18°C in the light. Certain bulblets formed extensive root systems (Figure 2) while others formed numerous small bulblets (Figure 3). The growth of narcissus explants at lower temperatures will be further investigated. Table 4 contains a summary of the conditions used in a selected variety of daffodil tissue culture systems. Additional experiments were designed to duplicate the results of Seabrook (13), who obtained plantlets from callus initially grown on medium containing 1.0 ppm 2, 4-D and transferred to shoot-inducing medium. Initial experiments with suspension cultures, grown on 1.0 ppm 2, 4-D, have not resulted in the production of shoots or bulblets. Daffodil tissue cultures, utilizing 2, 4-D liquid cell suspensions to produce a mass of callus, could be exposed to a toxin produced by pathogens such as narcissus fire (19) or basal rot (20). Cells which grew in the presence of the toxin could produce shoots or plantlets and may result in disease resistant daffodil varieties.

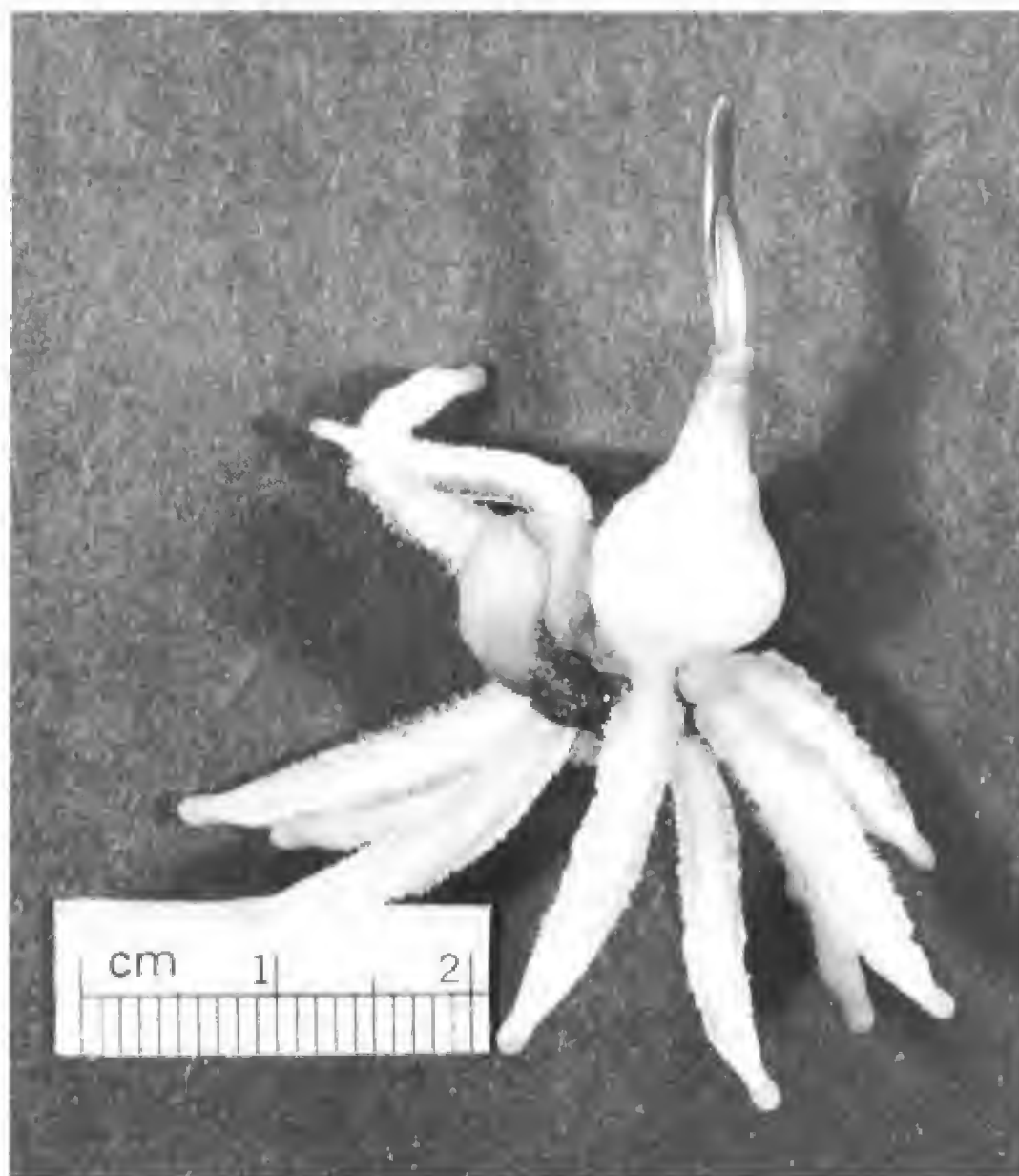


Figure 2.

Golden Harvest bulblet which illustrates an extensive root system formed on root inducing medium in the light (16 hour photoperiod) at 18°C. Photographed ten months after explant isolation.

Table 4 - The production of daffodil plantlets in tissue culture systems.

Investigators	Medium Components	Explants	Shoot Formation	Root Formation	Light Conditions	Culture Container
Steinitz and Yahel (16)	MS 30 gr sucrose/1 8 gr agar/1 5 gr AC/1	Twin Scales	BA-10 ppm	$\frac{1}{2}$ strength MS	Light Repressed Regeneration and Growth	Tubes 25 x 100 mm 1 explant per tube with 10 ml medium
		5 x 10 mm 50/60 per Bulb	NAA-1 ppm (bublets)	18°C NAA-.1 ppm		
Hosoki and Asahira (14)	MS Ringe Nitsch (17) Minor Elements 20 gr sucrose/1 7 gr agar/1	1 mm Flower	BA-5 ppm	NAA-.1 ppm	16 hours	Tubes 20 x 200 mm
		Stalk Ovary Leaf Section	NAA-1 ppm (buds)		Cool white Flourescent 4 k. lx.	
Seabrook (13)	MS Ziv Minor Elements (18) 6 gr agar/1 30 gr/1 sucrose	Flower Stalk Ovary Leaf Base- 2 x 10 mm	BA-10 ppm NAA-1 ppm	$\frac{1}{2}$ strength MS No growth Regulators	16 hours 300 ft. c. Cool white Fluorescent	6 oz. culture Bottles

Hussey (15)	MS with KH <sub>2</sub> PO <sub>4</sub> Replaced with NaH <sub>2</sub> PO <sub>4</sub> 30 sucrose/1 Casein Hydrolysate	Twin Scales 2.3 × 8-10 mm	BA-2 to 16 ppm NAA-0.25 to 4.0 ppm	BA-25 ppm IBA-2.0 ppm  Fluorescent	16 hours 6 k. lx.  Fluorescent	30 ml screw- Topped poly- styrene tubes 10 ml medium
Mathes (11)	MS 30 gr suc- rose/1 8 gr agar/1 5 gr AC/1 5% coconut milk	Twin Scales 15 × 20 mm 40-60 per Bulb	BA-10 ppm NAA-1 ppm 5% coconut milk	MS-1/2 Str. 18°C NAA-0.2 ppm Light	Dark for Bublet Production Light for continued growth 1000 ft. c.	100 mm Snap-top Jars 15 ml medium 3 explants per container

Abbreviations: MS- Murashige and Skoog Medium (10)

AC- Activated charcoal

k. lx.- kilolux

ft. c.- foot candles

IBA- indolebutgic acid

BA- benzyl adenine

NAA- naphthaleneacetic acid





Figure 3.

Multiple (23) bulblet formation from a Golden Harvest bulblet grown on root inducing medium in the light (16 hour photoperiod) at 18°C. Photographed ten months after isolation.

The controlled differentiation of relatively large numbers of daffodil bulblets in a short time is a routine accomplishment which has been attained in a number of laboratories. After the establishment of a root system, the bulblets are usually cold-treated and placed in a peat mixture for further hardening and growth. We are currently evaluating the use of Oasis trays covered with clear plastic domes and a hydroponic system to stimulate the rapid growth of small bulblets.

Small bulblets were excised from the original twin-scale explant, (Figure 2) or from small clumps of bulblets (Figure 3), and placed in split Oasis blocks (Figure 4) enclosed in a clear plastic dome (21) and irrigated with a complete hydroponic nutrient solution (22) containing trace elements (10-8-22). Initial results have shown active root and leaf growth. The methods employed in the tissue culture laboratory (11) and the results obtained using a range of daffodil explants have emphasized the potential of these techniques in the efficient propagation of daffodils, the elimination of virus infection from diseased plants and the development of varieties which may be selected for desirable characteristics such as disease resistance.

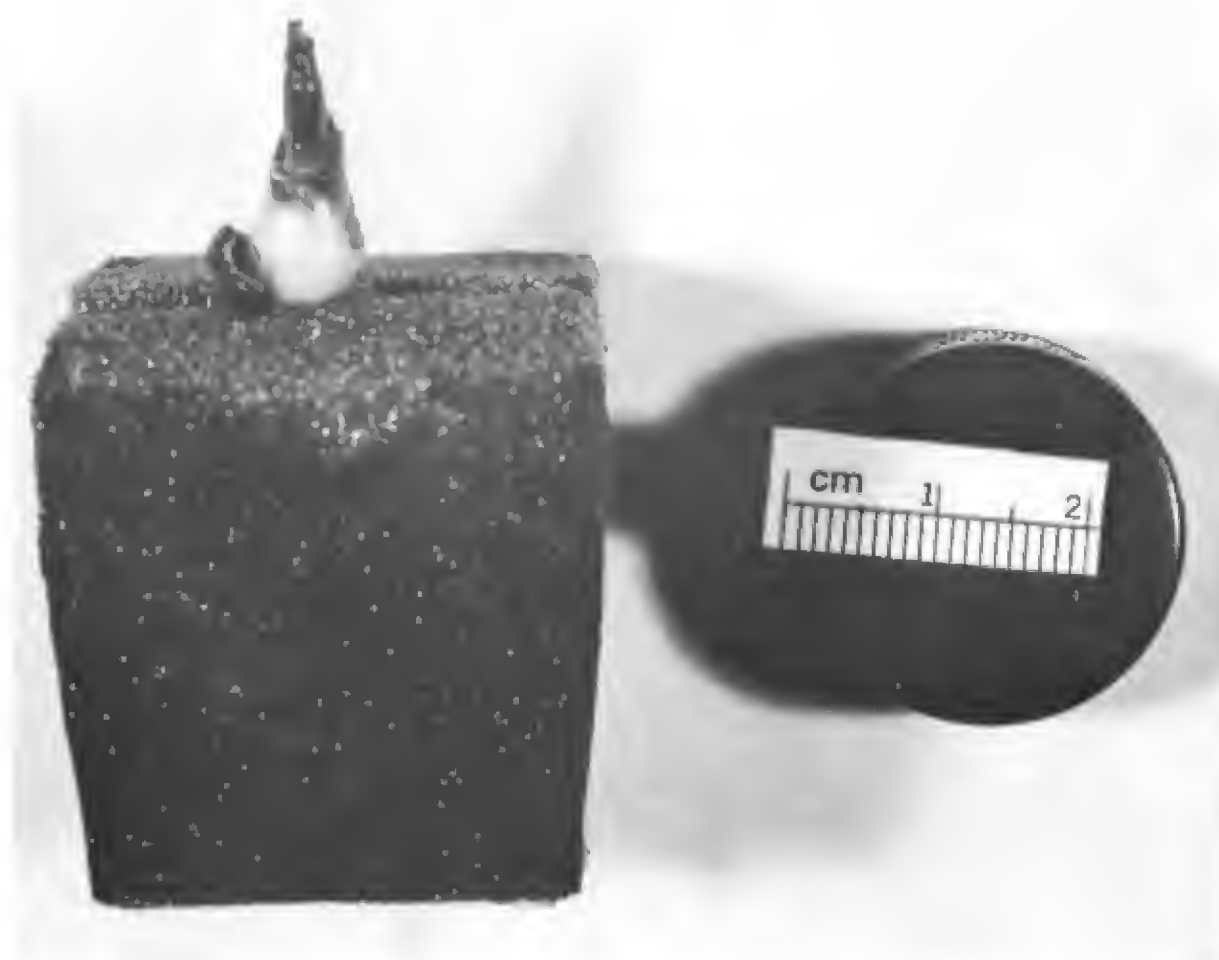


Figure 4.

Isolated Golden Harvest bulblet which was formed by a twin-scale explant. The excised bulblet was grown in a split Oasis block and grown in a complete hydroponic solution.

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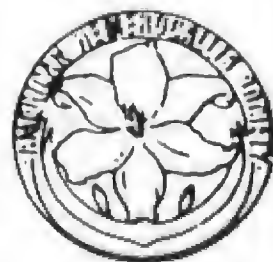
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## COLONIZATION OF DAFFODILS

HELEN K. LINK, *Brooklyn, Indiana*

For those growers who are fortunate enough to have an orchard or other open areas where there is plenty of sunshine, thought might be given to colonizing clumps of daffodils. The edge of a woods is another area which might be used provided there is sufficient sun to ripen the foliage, and not too many tree roots to interfere with planting and the competition for nourishment.

Since the daffodil makes its growth during the rainy season in most areas, and matures before the hot, dry summer begins, it is an ideal plant for spring color in the landscape.

Not all cultivars are adaptable to growing well under less than ideal conditions. Many of the newer hybrid cultivars are not as strong as some of the older ones which have survived for many years. I have some old time cultivars which were planted in the sod almost 50 years ago and still produce some small blooms among lots of foliage. They have received no fertilizer in 25 years.

Many years ago I started planting the surplus bulbs in an old apple orchard in drifts among the trees. As the trees died out more drifts were added and dogwood (*Cornus florida*) and redbud (*Cercis canadensis*) trees were planted in clumps to add interest to the terrain. Today I have fifteen acres covered with drifts of my favorite flower.

It is interesting to walk among the drifts to see how many cultivars I can identify. I do not keep a record of where certain cultivars are planted, but usually the name will appear from my memory bank when I study the flowers, especially if the blooms have any particular form or color combination such as Lilac Delight or Bushtit.

Many times when wandering among the drifts, I find blooms which are of show quality, especially if they are not more than five years down. Often they are better than like cultivars grown in the display garden; for instance, many years ago I planted a drift of Bushtit on the south hillside just above the lake, and each year I can gather a blue ribbon vase of three from that drift.

A few years ago I planted a drift of Jet Fire at the edge of the woods in a swail; they lasted only three years. many of the cyclamineus do well and last for years when colonized; some examples are: Beryl, Roger, Perconger, March Sunshine, February Gold, and Little Witch. They are especially appreciated because of the early bloom.

Many of the older trumpets are excellent for their strong, yellow color; examples are: Inca Gold, Golden Riot, Goldcourt, Golden Cockerel, and Arctic Gold. I have never been able to keep King Alfred although I bought it as one of my first cultivars.

The bicolor trumpets (1 W-Y) have not been as prolific in their bloom as some other divisions. Birthright (1 W-W), Preamble, Spitzbergen, and Countess of Stair have stayed with me longer than some of the newer originations.

One large drift of Vigil and another of Panache seem quite content in the sod. Empress of Ireland is another which does well, but blooms are so large that the wind tears the perianth segments badly, and their blooms do not last long.

A number of the older reverse bicolor cultivars have survived several years. Daydream, down about 15 years, still blooms well as do Pastorale and Honeybird.



"In never-ending line" (Link photo)

There are many large cups, too numerous to mention, which make up much of the planting. A few which are old, but still such good bloomers that they deserve mentioning are: Easter Moon, Interim, Festivity, Wahkeena, Ormeau, Golden Aura, Amberjack, Chemawa, Velvet Robe, and Rubra. Easter Moon, down several years, won Best of Show in Indiana recently. Accent disappeared after three years.

From Division 3, Fairy Circle (Brodie, 1913) has made a nice drift. Rockall, Green Jacket, Eminent, Circlet, Perimeter, Montego, and Green Meadows make good late drifts. Reprieve has been especially successful for late blooms.

A number from Division 4 have been colonized over the years, but with little success. Van Sion, planted nearly 50 years ago, blooms only occasionally, and then only as a lopsided, greenish blob. The best of the colonized doubles has been Sweet Music, so welcome at the end of the season, and a fair bloomer. The Cheerfulness group is also very good for late flowers.



Many of the old cultivars from Division 5 have stayed with me for years. Thalia, Shot Silk, Pearly Queen, Moonshine, Lemon Drops, and Yellow Warbler colonize well. Drifts of Thalia and Shot Silk add interest to the landscape, their heads "fluttering and dancing in the breeze".

The jonquilla, both cultivars and species, are very dependable. They flourish in the sod like they do along the roadsides in the deep south. In front of my tractor shed are large drifts of Aurelia, Ripple, Sierra Gold, Hesla, Buttercup, Golden Goblet, and Golden Sceptre. The colonies are long lasting and good bloomers.



Division 8 is one of my favorites for colonizing because most of the cultivars produce beautiful, multiple-flowered heads which make colorful drifts. The division as a whole likes the sod and the fact they are undisturbed once planted. I have a very large drift of Orange Cup, down thirty years, which is magnificent each spring. When this colony was planted, I was very busy and gave my handyman, who was a Sicilian, a basket of bulbs and told him how and where to plant them. The next spring when they bloomed I discovered he had planted them a foot apart in a perfect square. When I asked him why he planted them in a square he told me he had been trained in Sicily for work in a formal garden and that was the way to plant them.

The best cultivars for colonizing from Division 8 are Cragford, Orange Blossom, Orange Cup, Geranium, Laurens Koster, Early Perfection, Matador, Aspasia, Sparkling Eye, Orange Prince, and Irmelin. Silver Chimes grows beautifully when planted deeply, about eight inches.

Division 9 is unique in that so far I have not found any from this division which will not colonize well, although I have not tried some of the very newest cultivars. *N. poeticus recurvus* grows like a weed, and the blooms last well into May.

The species and some of the miniatures have a place in the sod too. The jonquil species seem to thrive on neglect. I have planted drifts around the base of blue bird box posts and they flourish. The pseudo narcissus varieties are also happy in the sod.

About twenty-five years ago, I planted a drift of Mite at the edge of the limb drip of an Austrian Pine tree. I could not get them to grow well in the display garden and decided they needed drastic measures. They have bloomed and multiplied well and have been the source of prize winning vases of three stems for years. I planted surplus bulbs of Tanagra and Wee Bee at the outer limb drip of dogwood trees where they seem perfectly happy.

The split coronas are attention getters in the garden; Hillbilly, Hillbilly's Sister, Evolution, and Gold Collar have thrived on the Ohs and Ahs from the hundreds who visit my garden each spring.

Lastly, a few words about planting bulbs in the sod. Using a broad spade, make two cuts lengthwise and a horizontal cut at each end, then lift back the sod, dig up the dirt in the bottom of hole, remove some to proper depth, sprinkle in about a tablespoon of potato fertilizer (low nitrogen), work into the soil, place a couple of inches of dirt over the fertilizer and set in bulbs. About three to five bulbs can go into the hole depending on the size of bulbs and hole. Bulbs should be six to eight inches deep. A series of holes makes the drift. Bulbs are never dug or fertilized again.

Foliage should not be cut until it has turned yellow, which means after July 4th. I use a tractor with a sickle bar attachment in order to mow well under the limb drip of the trees. The hay is raked and used as mulch under the trees which helps keep down weeds. The turf is mowed as needed until ground freezes. The sod is a fine winter mulch for the bulbs.



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